The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 20, 1922 PRICE FIFTEEN CENTS

SID GOLD
WITH
WEBER AND FIELDS

THE NATIONAL THEATRICAL WEEKLY

THIS IS A Q-Q-Q-QUICK ONE!

K-K-K-KISS ME AGAIN

A F-f-f-funny St-t-t-tuttering Song

As big a hit as

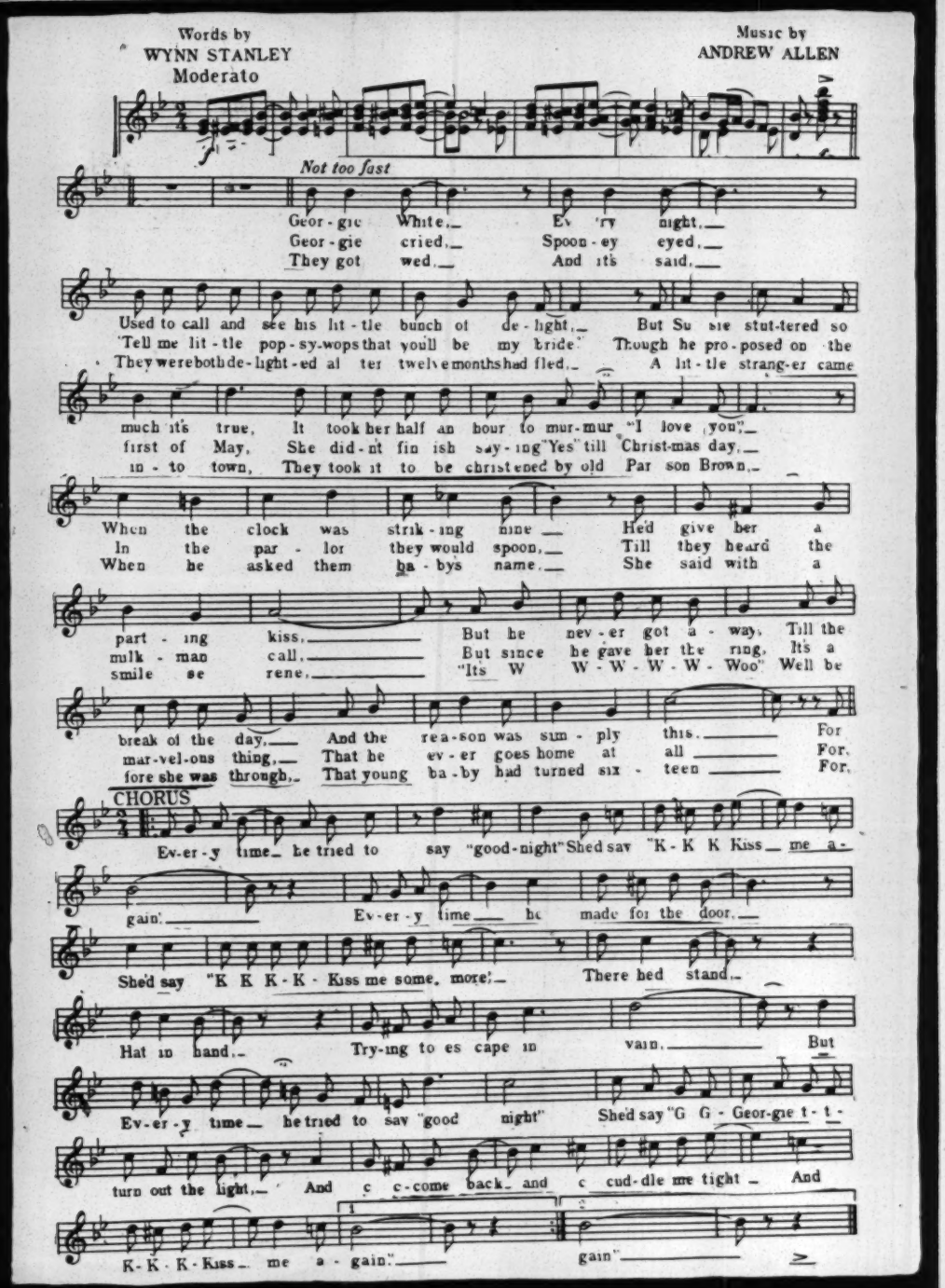
K-K-K-KATY

and

Just As Clever

GET IT NOW!

HERE'S YOUR COPY


Words by
WYNN STANLEY
Moderato
Music by
ANDREW ALLEN
Not too fast
Geor-gie White, Ev'ry night,
Geor-gie cried, Spoon-ey eyed,
They got wed, And it's said,
Used to call and see his lit-tle bunch of de-light, But Su sie stut-tered so
'Tell me lit-tle pop-sy-wops that you'll be my bride' Though he pro-posed on the
They were both de-light-ed af ter twelve months had fled, A lit-tle strang-er came
much it's true, It took her half an hour to mur-mur "I love you",
first of May, She did-n't fin ish say-ing "Yes" till Christ-mas day,
in-to town, They took it to be christened by old Par son Brown,
When the clock was strik-ing nine Hed give her a
In the par-lor they would spoon, Till they heard the
When he asked them ba-bys name, She said with a
part-ing kiss, But he nev-er got a-way, Till the
milk-man call, But since he gave her the ring, It's a
smile se rene, "Its W W-W-W-W-Woo" Well be
break of the day, And the rea-son was sim-ply this, For
mar-vel-ous thing, That he ev-er goes home at all For,
fore she was through, That young ba-by had turned six-teen For,
CHORUS
Ev-er-y time he tried to say "good-night" Shed say "K-K K Kiss me a-
gain: Ev-er-y time he made for the door,
Shed say "K K K-K-K-Kiss me some more;" There hed stand
Hat in hand, Try-ing to es cape in vain, But
Ev-er-y time he tried to say "good night" Shed say "G G-Geor-gie t-t-
turn out the light, And c c-come back and c cud-dle me tight And
K-K-K-Kiss me a-gain" gain"

You Can't Go Wrong With a Feist Song

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417 West Fifth Ave.

Sing a Feist Song Be a Stage Hit

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THEATRICAL BUSINESS ON VERGE OF BIGGEST BOOM IN YEARS

Big City Theatres Breaking Records and Reports from the Road Indicate the Coming of Great Season—New York Awaits Better Plays

Reports of business done by touring shows, and attractions in Chicago, Boston, Philadelphia and other large cities point indisputably to the fact that the theatrical industry is in line for a big boom. Shows playing in the three cities named are doing splendid business. The road shows, most of which are playing the one-nighters, continue to report that they are playing, for the most part, to packed houses.

In New York, while the majority of the musical plays are playing to capacity houses, the same condition is not apparent in the theatres housing dramatic attractions. This condition is not caused by any apathy to dramas on the part of the public, but rather because of the fact that no really good drama has as yet made its appearance on Broadway this season. That capacity houses would greet the first dramatic show of real quality that makes its appearance here is evinced by the fair patronage which the mediocre plays running are enjoying. These same plays last year at this time would have closed up long ago.

On the road, the shows which are already touring are playing to splendid receipts. So far, they have not been affected by the labor strikes, most of them operating in the Eastern and Southern states, where the strike troubles have not been so bad as in the West and Middle West.

The out-of-town public is hungry for spoken plays, it was declared last week by a road manager who has just returned from a two weeks' trip of the one-night stands in the Middle West. The demand is more for dramatic plays than for musical shows, he said. The demand for dramatic shows for the one-nighters is really greater than the supply, and a number of revivals of old successes are already being planned to take advantage of this condition.

In Chicago, the plays that are doing the best business are, of course, those which come from successful runs in New York. This same condition is true to some extent in Boston and Philadelphia. Several plays which were not real hits in New York, however, are doing much better business in Chicago.

Theatrical managers are agreed that this season is developing into a one of the best for business for several years past. The probability of early settlements of the strike troubles are encouraging. When they are settled it is predicted that business will immediately show a still greater betterment all over.

Of the thirty-five attractions on Broadway, including one which opened Monday night, and excluding the San Carlo Opera Company at the Century, twenty-two are dramatic pieces. There are fourteen shows which are selling at the cut-rate ticket agency, and of these ten are dramatic plays. At one time last season there were over thirty plays listed on the cut-rates.

Those plays whose tickets are selling at bargain prices are: "Her Temporary Husband," "A Fantastic Fricasee," "Kempy," "He Who Gets Slapped," "Abie's Irish Rose," "Dreams for Sale," "A Serpent's Tooth," "Hunky Dory," "Daffy-Dill," "East Side-West Side," "The Endless Chain," "Fools Errant," "Molly Darling" and "Sue Dear."

THEATRE MANAGER INJURED

Charles C. Hildinger, who operates a chain of motion picture theatres and an amusement park in Trenton, N. J., was injured in an automobile collision just outside of the Jersey capital. He sustained lacerations of the head and body, and a possible fracture of one of the shoulder blades. He was taken to the St. Francis Hospital, Trenton.

"WHY GIRLS LEAVE HOME" AGAIN

"Why Girls Leave Home," the play which created a sensation when it first toured the country two decades ago, will again be seen on the road this season, after a lapse of almost ten years. Charles T. Vance, the original producer of the play, is again presenting it. The play will open in Allentown, Penn., on Thursday of this week.

WALLE IS GARRICK MANAGER

CHICAGO, Sept. 19.—Al Walle has been appointed manager for the Garrick Theatre here. This is the main Shubert Vaudeville house in Chicago, and Mr. Walle has the experience and ability which make his selection for the position a good one.

NEW FRISCO THEATRE OPENS

SAN FRANCISCO, Sept. 18.—The new Shubert-Curran theatre which opened its doors last week is the last word in theatre building. It is located on Geary Street, next door to the Columbia and is to be devoted to the showing of high class attractions.

The house seats 1,800, of which 700 are on the lower floor. Twelve big loges run around the front of the balcony which comes rather far forward and there are twelve boxes on the stage sides. The orchestra pit is sunk about two feet below the level of the auditorium and arrangements to increase its size has been made, a movable row of seats in the orchestra which can easily be taken out when an extra large orchestra is needed. The proscenium opening is 42 feet wide and the stage is 32 feet deep with a height to the gridiron of 71 feet. The stage is fully equipped to handle the largest productions. Ground and building cost over $800,000, a considerable amount over the estimate.

Homer Curran is proprietor of the theatre, Charles Newman, manager, and Emil Bondeses, publicity man. Tom Emfred and Ray Fagan are in the box office.

THEATRES IN DARKNESS

CHICAGO, Sept. 16.—Three theatres and two hotels were thrown into darkness last night when all lights suddenly went out. The Studebaker where Marjorie Rambeau is playing in "The Goldfish," the Playhouse, now presenting "The White Peacock" with Olga Petrova and the Auditorium where "Strutt Miss Lizzie" is playing were the houses affected.

It was only a little after 10 o'clock while all shows were in progress that the theatres were plunged into darkness. There was no auxiliary system for such emergencies so the Auditorium had to dismiss their patrons with the understanding that they could return any time next week. At both the Studebaker and the Playhouse a large stock of candles were brought into play and the performances, after some delay, were continued. These three playhouses are supplied with light and heat from the Auditorium Hotel, Congress Hotel and Annex. Defective coal was blamed by the management of the Hotel Congress. Nothing could be done until the coal had burned itself out and the hotels and theatres remained in darkness for fifty-five minutes before the lights were flashed on again.

THEATRE MEN HELD UP

SAN FRANCISCO, Sept. 19.—Five robbers, two of whom used revolvers to threaten the lives of their victims, late one night last week held up Abraham Karski, treasurer of the Royal Theatre and Frank Moleda, ticket taker, and took from them a satchel containing $350. The bandits drove up in front of the theatre just as Karski and Moleda were leaving. Two of them drew guns and the others relieved the pair of the satchel, fleeing in the waiting auto. The police were notified and the shotgun squad started a search.

ACTRESSES TO BE USHERS

Ushers at the Equity Forty-eighth Street Theatre will be recruited from the ranks of young women of the stage who find themselves temporarily out of employment, it was stated last week by Miss Katherine Emmett, business manager of the Equity Players.

Lillian Albertson has been added to the cast of "Malvaloca," the first Equity production, which is to be headed by Jane Cowl.

BALTIMORE TO SEE EQUITY PLAY

Baltimore will be given the first glimpse of "Malvaloca," the Spanish play by the Qintero Brothers, which will be the initial offering of the Equity Players at the Forty-eighth Street Theatre. The piece will be given there for a week prior to the New York opening. It was originally intended to open the show in New York but after consideration the Baltimore date was accepted.

$5.50 FOR BARRYMORE SHOW

A $5.50 top scale will prevail for the opening of Ethel Barrymore in Hauptman's "Rose Bernd" at the Longacre Theatre next Tuesday evening. It is understood, however, that for subsequent performances the scale will drop to $3.30. The American adaptation of the play has been made by Ludwig Lewisohn. Robert Edmond Jones has designed the settings.

ACTOR UNEMPLOYMENT ENDS

That the slump in the theatrical industry is passed is attested by the fact that there is less unemployment now in the theatrical profession that at any time since January, 1921, almost two years ago, when the reaction from the post-wartime prosperity set in. The legitimate actors, who were perhaps harder hit than any other branch of the profession, with the exception of the motion picture artists, now are in almost as favorable a position, as far as work is concerned, as they were in the flush times.

The resumption of activities for the season just begun is progressing on a larger scale than at any time since the season of 1920-1921. While there are not as many road shows going out this season as there were before the beginning of the business slump, there are enough already touring or preparing to go on tour to give employment to the great majority of the members of the profession who are not depending upon Broadway engagements. The shows readying for Broadway are as numerous as those which have already opened.

It is an interesting fact, in connection with the disappearance of the unemployment evil in the legitimate field, that the cry of the managers for lower salaries for actors has not materialized into any actual drop. The managers are paying just as much for actors now as they did last year.

Another interesting feature of the present season is the absolute absence of co-operative companies. Last year, even at this early date, there were a number of companies in which the actors were working on the commonwealth plan, the managers not being willing to continue operations on any other conditions. While this plan, when rightly administered, is an advantage to all concerned when business is bad, the managers are not in favor of it when business is normal, and the fact that they have not adopted it seems to point to the fact that business is good.

Officials of the Actors' Equity Association, who are in a position to observe closely conditions among the members of the acting profession, state that present indications are that the season of 1922-1923 will develop into one of the best from all views that the theatrical business has known.

FALLS FROM BALCONY INTO PIT

MASON CITY, Ia., Sept. 18.—Ben Parker, a transfer man, attended the show at the Cecil Theatre here on Sunday night. He with his wife sat in the front row of the balcony. Benton and Clark, the vaudeville team were on and in the midst of their act, when Parker arose from his seat, plunged over the balcony rail and fell with a crash into the orchestra pit. The house was dark at the time and a near panic followed. Benton and Clark, however succeeded in quieting the audience and Parker was taken to the hospital in an ambulance.

He is suffering from a badly bruised hip and arm and upon recovering consciousness said that he was taken ill in the theatre and arising from his seat to leave the house fainted and fell over the rail.

A man and woman seated in the orchestra were bruised in the fall, the woman shrieked and fainted, and this added to the uproar, which took a considerable time to quiet.

EIGHT NEW SHOWS ARRIVE ON BROADWAY THIS WEEK

Five Dramatic Productions and Three Musical Give New Season, Which Was Slow in Getting Under Way, Decided Impetus—Cool Weather Improves Business

The new theatrical season at last gets well under way this week with eight new productions making their bow to Broadway audiences. Charles Frohman, Sam H. Harris, Edward Royce, the Shuberts, William Harris, Jr., A. H. Woods and the Selwyns are the managers who have made or will make their offerings this week.

On Monday night Frohman presented Ina Claire in "The Awful Truth" by Arthur Richman. This was her first production for this firm. The play deals with the promise that truth is an awful thing, in other words, that to tell the truth is not the great boon to humanity that it is cracked up to be. The star was supported by Bruce McRae, Paul Harvey, George K. Barraud,, Raymond Walburn, Lewis A. Sealy, Cora Witherspoon, Louis Mackintosh and Kyra Alanowa. It was presented at the Henry Miller theatre and directed by Gilbert Miller.

At the Central Theatre, on Monday afternoon Weber and Fields re-united presented their Shubert Unit show "Re-United."

A big crowd welcomed the comedians and their company which included, in addition to Weber and Fields, Charles T. Aldrich, Lynn Cantor, The Ladellas, and the revue "Tulip Land."

Tuesday saw two new productions. At the Sam H. Harris Theatre Sam H. Harris presented "It's A Boy," the amusing comedy by William Anthony McGuire with a cast including Robert Ames, Dorothy Mackaye, John Daly Murphy, Charles Lawrence, Jean Adair, Hortense Alden, Joseph Gilgour, Millicent Hanley, Peter Lang, James R. Waters and Richard Pitman. The play was staged by Sam Forrest.

Edward Royce made his New York debut as a producer with "Orange Blossoms" at the Fulton Theatre. This is billed as "a comedy with music" and is founded on the play "La Passerelle" by Fred de Gresac and Francis de Croisset, modernized by Mme. de Gresac. The tuneful music is by Victor Herbert and B. G. De Sylva wrote the lyrics. Edith Day plays the lead and others in the cast are Hal Skelley, Robert Michaelis, Pat Somerset, Phyllys Le Grand, Queenie Smith, Nancy Welford, Robert Fischer, Maurice Darcy, Evelyn Darville, Alta King, Dagmar Oakland, Emily Orange, Fay Evelyn, Diana Stegman, Eden Gray and Vera de Wolfe. Paul Poiret designed the costumes and the entire production was staged under the direction of Edward Royce.

To-night, (Wednesday) at the Winter Garden, the Shuberts launch "The Passing Show of 1922" starring Willie and Eugene Howard. The book and lyrics are by Harold Atteridge with additional lyrics by Jack Stanley, and Alfred Goodman wrote the music. Others in the cast are George Hassell, Mlle. Alcorn, the Lockfords, the Macweys, Sam Ash, Francis Renault, Fred Allen, Nat Nazarro, Jr., Arthur Margetson, Fred Walton, Arthur Albro, George Anderson, Wayne and Warren, Alexander Frank, Janet Adair, Fooshee Sisters, Ethel Shutta, Emily Miles, Helen Herendeen and others.

At the Ritz Theatre "Banco" will be presented by William Harris, Jr. "Banco" is a French comedy by Alfred Savoir, adapted by Clare Kummer. The featured members of the cast will be Lola Fisher and Alfred Lunt.

To-morrow, (Thursday) at the Eltinge Theatre, A. H. Woods will present "East of Suez," the W. Somerset Maugham melodrama. Florence Reed will be starred. The action of the play, which is in five scenes, takes place in Pekin, where the play was written. The supporting cast includes John Halliday, Geoffrey Kerr, Howard Lang, Katherine Proctor, Gypsey O'Brien, Nathaniel Sack and others. The play was staged by Lester Lonergan.

On Friday the Selwyns will present "The Exciters" at the Times Square Theatre with Allan Dinehart and Tallulah Bankhead in the leading roles. The play is a comedy by Martin Brown about the society crowd who are always on the look out for new thrills. Others in the cast are Enid Markey, Marsh Allen, Chester Morris, Thais Lawton, Clarence Handyside, Robert Hyman, Florence Flinn, Albert Marsh, Echlin Gayer, Wright Kramer, Aline MacMahon, Roy Gordon, Edwin Walter, Jerry Hart and Sidney Dudley.

The cool weather of the early part of the week gave business a big boom and on Monday and Tuesday nights, sell outs were common.

DOCTOR SUES KALIZ FOR $1,000

When a drop descended upon the head of Armand Kaliz in the Winter Garden over a month ago and rendered him unconscious he naturally needed a doctor to fix him up, but after that was done, according to the doctor, Samuel E. Witt, of 340 West Fifty-seventh street, Kaliz forgot to fix the doctor up in the customary way. This fact was brought out with the filing last week of papers in a suit for $1,000 for professional services rendered Kaliz on and between July 29th and August 3rd.

The papers, which were filed in the Third District Municipal Court, through Attorney Harry M. Goodman, of 299 Broadway, set forth that Kaliz agreed to pay $1,000 for the attention of Doctor Witt, but has neglected to do so.

An answer to the suit has been entered by Kaliz, who is the producer of "Spice of 1922," now in Philadelphia, in which he generally denies all the charges made by Doctor Witt.

"WILD OATS LANE" CLOSES

"Wild Oats Lane," George Broadhurst's comedy which opened on Wednesday evening September 6, at the Broadhurst Theatre closed on Saturday night of last week.

ACTOR SUES BUS CO.

Creighton Hale, stage and screen actor, has filed a $5,000 damage suit against the Fifth Avenue Coach Company. The claim is for expenses incurred because of injuries he and his wife suffered on November 23, 1921, when it is alleged in the complaint Mrs. Hale was dragged one hundred feet by a bus which started while she was boarding it.

Mrs. Hale has begun a separate action for $20,000 for injuries from which she asserts she is still suffering.

STUYVESANT PLAYERS PLANS

The Stuyvesant Players, in their fifth season, have established themselves in new quarters at 52 West Thirty-sixth street. Lester Margon, director of the organization, has announced that he will welcome experienced non-professional players who wish to join. He also said that he has received during the past summer nearly 100 manuscripts of one act and longer plays, some of which will be produced this Fall.

"LOVE CHILD" OPENS OCT. 2

A. H. Woods' production of "The Love Child" will open in White Plains, October 2.

NEW SELWYN OPENS

CHICAGO, Sept. 18.—The new Selwyn theatre opened its doors for the first time Monday evening with Mrs. Leslie Carter and John Drew in "The Circle." More than four thousand reservations were turned down for this opening. The house seats only 1,000 so many were disappointed. Walter Duggan, who is looking after the Selwyn interests here has had more than his share of burdens. Not alone has he had the regular duties of a manager, publicity representative to look after, but the preparations of the house for the opening has caused him the loss of many a night's sleep. The labor situation here has been acute and Duggan has been called upon more than once to straighten things out so that the public would not be disappointed on the opening date. Too much praise cannot be given Duggan whose tireless efforts and good showmanship have won him a place foremost in this particular field.

The Couthoui Agency here have bought outright 400 seats for every night during the run of "The Circle" with no returns. This is a big item when one considers that there are only a little over 600 seats on the lower floor.

NEW CLAUSE IN EQUITY CONTRACT

The acceptance by the City authorities of the voluntary jury system of play censorship makes necessary the addition of a new clause to the Equity contracts which obligates the actors to quit work immediately if the play in which they are appearing is declared to be immoral by the jury selected to pass upon it. Officials of the Actors' Equity Association are now drawing up this new clause.

Authors, producers and actors must agree not to sue for damages in the event their plays are forced to discontinue by the verdict of the jury of censors.

The jury system of play censorship is in operation now, under the direction of the City authorities, but no play now being presented in New York has as yet been complained against.

EDDIE FOY WRITING BOOK

BOSTON, Mass., Sept., 18.—Eddie Foy is writing a book entitled "The Care and Rearing of Children," Mr. Foy having had sufficient experience in such matters, especially since the demise of Mrs. Foy four years ago. Additional trouble and care, he recently said, was due to his having to carry a club to keep away would be suitors for the hand of his two daughters, Mary, 18 and Madeline, 17. None of the prospective applicants in the opinion of Mr. Foy appeared as though they would make good actors. As he intends to have two more sons, should any matrimonial ceremonies take place, all suitors so far have been rejected. To loose two daughters is not his idea of marriage.

SAT. OPENINGS FOR FILM THEATRES

SAN FRANCISCO, Sept. 18.—A new policy has gone into effect at the California Granada, Imperial, Portola and Strand theatres here. The programmes in each will open on Saturday instead of Sunday. The managers state that the change was made in order that the big audiences which witness the Saturday and Sunday shows would carry the news of the shows and this would help business during the remainder of the week.

"STAMBOUL" GOING OUT AGAIN

The "Rose of Stamboul" will open on Monday, September 25, in Newark, and will then play two weeks in Philadelphia, returning for several weeks on the Subway circuit around New York.

The cast is practically the same as last season with Jim Barton, Tessa Kosta, Marion Green, Charlie Mack, Patton and Marks, Lillian Wagner, Ed Golden and Tilly Barton in the principal roles.

VIVIAN HOLT HAS NEW PARTNER

Miss Vivian Holt, has been re-engaged for the McIntyre and Heath "Red Pepper Show," by the Shuberts. Miss Holt's new partner will be Miss Myrtle Leonard.

ONE NEW SHOW FOR BOSTON

BOSTON, Mass., Sept., 18.—The ideal Fall weather that still prevails is apparently responsible for the musical plays getting the money, and the downfall of at least one fine dramatic production "The Nest" which closed a brief season at the Plymouth last week. Many people are still at the summer resorts and those who have had their vacations are not inclined to witness a heavy production.

But one new dramatic production is scheduled to open this week and that is a new attraction entitled "Opportunity Knox," by William H. McMasters, coming to the Arlington Theatre to-night. The play practically opens cold at the Arlington and the author was the reporter who wrote the famous Ponzi expose for a local paper. The plot concerns Ponzi's doings in its theme. A mob scene is in the play wherein the depositors of a defunct bank are clamoring for their money. Romance is also present, a man and wife being very much in love with each other and considered to be a novelty for stage romances. Ralph Kellard and Frances Howard have the leading roles in the play, which probably has more particular appeal to a Boston audience than any other.

Another attraction scheduled to open this week is Thurston the Magician, coming to the Plymouth Theatre, Tuesday night. Last season he played the Selwyn for two weeks and did capacity business. Francis Larrimore in "Nice People," will arrive at the Hollis Theatre on September 25, which opens that house for the season. Miss Larrimore was last seen here about six years ago in "Here Comes the Bride." Still another attraction for the coming week is "The Mountain Man," for the Somerville Theatre. At the St. James Theatre there will be a crook presented this week entitled "Kick-In," by Willard Mack.

Musical plays are still doing unusually well, "The Bat," being the only dramatic production that is getting any worth while money. "Tangerine," is getting along nicely and when the show's engagement is completed Julia Sanderson will have enjoyed the most prosperous season she ever spent in Boston. "Sally" has two more weeks to run at the Colonial Theatre before leaving for Philadelphia. "Little Nellie Kelly" at the Tremont is still boasting of a long line of ticket purchasers each day in front of the box office with the result that the management decided not to leave any loose change around, but stay a few additional weeks. Last week's business was tremendous.

"Shuffle Along" is now in its eighth week with business still holding up.

TIMBERG UNIT FOR CENTRAL

Herman Timberg's unit show, "Frolics of 1922," opened in Hartford, Conn., last Monday and will come to the Central Theatre next week. The cast includes Herman Timberg, Hattie Darling, Sammy Timberg, Nat Nazarro, Buck and Bubbles, Catarina Guerra and Elsie and Paulsen.

LUCKY STRIKE CIGARETTE
IT'S TOASTED
It's toasted. This one extra process gives a delightful quality that can not be duplicated

SHUBERT VAUDEVILLE OFF TO FLYING START IN 31 THEATRES

New York Opening at the Central with Weber and Fields in "Re-United" Does Big Business—Reports of Shows in Other Cities Indicate New Type Show Has Scored

The Shubert Vaudeville Circuit was officially opened on Monday in New York when the Central Theatre threw wide its doors, with the Weber & Fields unit show, "Re-united," as the first attraction. At the matinee, the receipts were rather light, but at the night show the house was packed, with standees lined up six and eight deep. The prices were $1.00 top for the matinee and $1.50 at night.

In thirty other theatres in cities from Omaha to Baltimore, other Shubert vaudeville units opened this week also, some of them, where Sunday performances are allowed, opening Sunday and some opening on Monday, with a few theatres playing split-week engagements.

Practically every Shubert Unit which opened on Sunday or Monday played to good business. Some of the shows are very good, and these will continue to do good business this week, while the shows which do not measure up are expected to suffer somewhat.

The shows which opened are: Weber & Fields, at the Central Theatre, New York; "Hello Miss Radio," Crescent, Brooklyn; "Hello New York," Astoria, L. I., first half, Boro Park, Brooklyn, last half; "Ritz Girls of 1922," Keeney's, Newark; "Main Street Follies," Academy of Music, Baltimore; "Funmakers," Belasco, Washington; "Success," opening at the Mishler, Altoona, Pa., and splitting the balance of the week with the Weller, Zanesville, Ohio, and the Court, Wheeling, W. Va.; "Echoes of Broadway," Shubert, Pittsburgh; "Hello Everybody," Garrick, Chicago; "Carnival of Fun," Park, Indianapolis; "Mulligan's Follies," Shubert, Louisville; "Laughs and Ladies," Shubert, Kansas City; "Whirl of New York," Brandeis, Omaha, splitting the week with the Berchel Theatre, Des Moines; "Troubles of 1922," Garrick, Minneapolis; "Midnite Revels," Englewood, Chicago; "Zig Zag," Detroit Opera House, Detroit; "Facts and Figures," Princess, Toronto; "Spice of Life," Criterion, Buffalo; "Steppin' Around," Park, Utica, with the last half at the Wieting, Syracuse; "Gimme a Thrill," Shubert, New Haven, with the last half at the Bijou, Fall River; "As You Were," Majestic, Boston, and "Frolics of 1922," at the Shubert Grand, Hartford, Conn.

On Sunday, the 24th, three more units will get into action. They are: "Oh, What a Girl," at the Academy of Music, Baltimore; "The Rose Girl," at the Garrick, Chicago, and "Midnite Revels," at the Englewood, Chicago.

JANE COWL ELECTRIC SIGN DOWN

The big electric sign at the entrance of the Forty-Eighth Street Theatre bearing the name of Jane Cowl, who is to appear in the Equity Players first production there, was taken down on Monday.

Miss Cowl learned that her name had been put up on the sign and telephoned from her home in Great Neck to ask that it be taken down. This, she said, would be in conformity with Equity's plan not to feature any member of the casts that were to appear in plays under the new management.

"MALVALOVA" CAST COMPLETE

The cast of "Malvalova" at the first play to be presented by the Equity Players at the 48th Street Theatre on October 2, is as follows: Jane Cowl, Engela McCahill, Mariette Hyde, Lillian Albertson, Jessie Ralph, Lenore Norvelle, Louise Closser Hale, Margaret Fareleigh, Grace Hampton, Lalive Brownell, Edith Van Cleve, Rollo Peters, Frederic Burt, Marshall Vincent, Frank I. Frayne, Claude Cooper, Edward Cullen and John Parish.

FAY'S "FABLE" MUSIC IN COURT

Clarence Gaskill, who composed the music for Frank Fay's "Fables," brought suit last week against John and Harry L. Cort, for $600 alleged to be due as royalties. The suit was brought through Attorney Henry Herzbrun and the papers were filed in the Third District Municipal Court. Frank Fay's "Fables" played for a short time at the Park Theatre last winter.

McINTYRE & HEATH SHOW OPENS

"Red Pepper," the McIntyre and Heath musical show opened its second season at the Weiting Theatre, Syracuse on Monday night of this week. It plays the first three days of the week at this house and the last three Shubert vaudeville will be seen.

BURNS MANTLE WITH "NEWS"

Burns Mantle, who has been dramatic critic of the *Evening Mail* for a number of years, will sever his connection with that publication October 1, to become dramatic critic of the *Daily News*. James Craig, will become dramatic critic of the *Mail*.

FRANK THIELAN INJURED

ELGIN, Ill., Sept. 18.—Frank Thielan, operator for a half dozen vaudeville theatres in Illinois and president of the Central State Fair Association is in the St. Joseph Hospital at Joliet as the result of injuries received last Monday when a stone fell from the top of a seven-story building on Main Street and struck him on the side of the head.

The stone weighed nineteen pounds and fell from a height of eighty feet. He fell unconscious and was taken to the hospital, where an operation to remove a piece of bone pressing on the brain was performed. His condition is still serious but hope for his recovery is expressed by his physicians.

Mr. Thielan resides in Aurora and was in Joliet looking after the business of the Orpheum Theatre, which he manages.

BUSHMAN DIDN'T PAY NOTE

Judgment in the sum of $4,047 was entered against Francis X. Bushman, the actor, last week in the office of the County Clerk, by Samuel E. Fink. Fink sued Bushman in the Supreme Court several months ago, alleging that the actor had not paid a promissory note for $3,500 which he made on March 3, 1919. The note was delivered to J. Robert Rubin, a lawyer, with offices at 165 Broadway, who endorsed the note over to Fink. Bushman was served with papers in the action when he was appearing in vaudeville in Albany, but never entered any defense to the suit, judgment being obtained by default for the amount of the note, interest and costs.

RE-WRITING BLACK ADVENTURE

"Black Adventure," the mystery play by Roland West, closed after a week's engagement in Baltimore and has been brought back to New York for the fixing up of one of the acts.

The piece will go out again within a week or two.

In the cast will be John Arthur, Lois Bolton, John Westley and others.

"PLOT THICKENS" CLOSES

"The Plot Thickens," the Brock Pemberton production of an Italian farce, closed at the Booth Theatre on Saturday night, after a run of less than two weeks. The show received poor notices on the opening performance, and drew less than $2,500 on its first week, the second and last week being just as bad.

GOLDIN ASKS FOR RECEIVER

Horace Goldin, originator of the "Sawing a Woman in Half" illusion, who recently obtained an injunction against the sale or exhibition of a film exposing his trick, made by the Weiss Brothers' Clarion Photoplay Company, last week presented a motion in the Supreme Court to appoint a receiver for the film and a considerable amount of money obtained from renting it before the restraining order was issued, pending the outcome of the motion to make the injunction permanent. The motion was on for Monday of this week, but was postponed until Wednesday. Attorney Harry Kosch, of the Longacre Building, represents the Weiss Brothers in the action.

Both sides are now negotiating for a settlement out of court which will allow the release and exhibition of the picture exposing the illusion, so that the money invested in making it will not be entirely lost, as delay in the release of the film may lessen its appeal. Attorney Kosch stated that he favors the appointment of a receiver for the film.

LAWYER SUES HOBART

George V. Hobart, the author, was sued last week for $504 by Mortimer L. Laski, attorney at law, who alleges that amount is due for professional services rendered and necessary disbursements made. Hobart was served with the papers in the action while attending the rehearsals at the Shubert Theatre of "The Greenwich Village Follies," for which he wrote the book. The services rendered by Attorney Laski were in an action at law in which Hobart was recently a party. The suit was brought through Attorney Leon Laski, and the papers filed in the Third District Municipal Court.

BRADY TO DO "UP SHE GOES"

"Up She Goes," the musicalized version of Frank Craven's comedy "Too Many Cooks," went into rehearsal this week. William A. Brady is making the production which will open sometime next month. Frank Craven has written the book of the piece, Joe McCarthy the lyrics and Harry Tierney the music.

In the cast are Donald Brian, Helen Bolton, Gloria Foy, Skeets Gallagher and others.

STOCK FOR THE VAN CURLER

SCHENECTADY, N. Y., Sept. 11.—A stock company under the management of William Wright will open here early in October.

JOSEF DISKAY

FAMOUS HUNGARIAN OPERATIC TENOR

Working at the same time to become an American singer and an American citizen, Josef Diskay, famous Hungarian tenor, who has just signed a 42-week contract with B. F. Keith, made his debut at the Riverside Theatre on Sept. 11 and was a big hit.

Mr. Diskay has sung in all of the leading opera houses in Europe.

In spite of the short time he has spent in America, and the difficulty with which he speaks the language, his diction in English songs is absolutely flawless.

He has been engaged to make records for the Columbia and Victor Phonograph Companies.

"SPRINGTIME OF YOUTH" SCORES

STAMFORD, Conn., Sept. 16.—"Springtime of Youth," the new musical comedy produced by the Shuberts here on Friday night proved to be a beautifully staged operetta with perhaps more plot than the usual musical play destined for Broadway. The cast is a large one, and it is made up of a number of excellent artists, including Olga Steck, George MacFarlane, Harry K. Morton, J. Harold Murray, Zella Russell, Walter Preston and many others.

The play has been adopted from a European operetta, but, as is usual when the Shuberts produce an imported musical play, the book, music and lyrics have been so radically changed that the original authors, Bernhauser and Schanzer, would probably never recognize their brain-child if they witnessed its performance. The book is credited also to Frank Dalto, with lyrics by Matthew C. Woodward and Cyrus Wood, and music by Walter Rollo and Sigmund Romberg.

The music of "Springtime of Youth" is particularly fine, several of the many numbers being especially pleasing. The songs entitled "Youth Calls to Youth," "Best of Good Friends," and "Just Like a Doll," the last of which is splendidly sung by Eleanor Griffith and Walter Preston, are a trio of numbers which are really fine. The story of the play is laid in Portsmouth, N. H., in the year 1812. The elaborate costumes of the women of this period and the equally elaborate uniforms of naval officers make for many very pretty pictures. The plot has to do with the return, incognito, of a millionaire who has been thought lost at sea by his relatives, giving him the chance to observe the effect of his reported death upon them. Several love affairs and an old family feud are interwoven with this theme of the story.

The work of Harry K. Morton, a comedian whose abilities are already very well known, is of the best throughout. George MacFarlane, while possessed of a fine voice, did not stand out particularly brightly. Olga Steck, recently in "Sue, Dear," handled the leading feminine role very capably. A young man whose work and voice are particularly agreeable, and from whom much will undoubtedly be heard later, is Walter Preston. Walter Kelly, comedian, scored strongly in several scenes.

The ensemble numbers are very prettily staged, the chorus being unusually good.

WHITEMAN SUES THE SHANLEY CO.

Paul Whiteman, Inc., under which name Paul Whiteman, the orchestra leader, conducts an orchestra booking business, instituted suit last week against The Shanley Company, which operates Shanley's restaurant, for $440 alleged to be due and owing for an orchestra furnished. The papers in the action, which were filed in the Third District Municipal Court, state that an orchestra furnished at the special request of the defendant, rendered services from May 21 to May 28, 1922, at the agreed price of $440, which has not been paid. The suit was brought through the law firm of Charles L. Hoffman and Henry A. Freedman.

ENID MAY JACKSON DIVORCED

Enid Jackson O'Hara, known on the stage as Enid May Jackson, was granted an absolute divorce from Warren Hicks O'Hara in the first district court of Oklahoma, Oklahoma City, on August 24th. Her former name, Enid Jackson Fulton, was restored.

GREEN GETS UNIT FRANCHISE

Morris Green, one of the managing directors of Bohemians, Inc., has been awarded a Shubert Unit franchise to be known as "The Spice of Life." The production will be headed by Sylvia Clark and will include Rita Bell, Hickey Brothers, and a ballet of thirty girls, brought over from London.

"SPITE CORNER" COMING IN

"Spite Corner," the new Frank Craven comedy in which Madge Kennedy is to be starred will be seen in New York within the next few weeks.

FOREIGN FILM INVASION SCARE ENDED—AM. ACTIVITIES RESUMED

Predicted Flood of Foreign Films Which Were to Ruin American Film Industry Fail to Develop—Few German or Italian Pictures Have Made Money Here.

With the reports from California that the motion picture producing centres are starting up at nearly their pre-slump capacities, it has become apparent that the foreign film invasion scare has evaporated into thin air. Several months ago, when the Fordney Tariff Bill was up before the Finance Committee in Congress, the Actors' Equity Association put up a stiff battle to have an ad valorem duty of from 30 to 60 per cent put on all imported pictures, asserting that if this was not done the American motion picture industry would suffer tremendous inroads.

At the time, Equity pointed out that pictures could be made in Germany for one-fifth of the cost of American photoplays, and that there were already a great number of German pictures in this country ready to be released.

Since then, however, only a few German pictures have actually been released here, and these have not been more than fairly profitable. The American motion picture distributors have come to the conclusion that the European pictures are far below the standard of the American productions and even the great difference in prices does not make it profitable to handle the imported films.

Even the production in Germany and England of pictures by American producing companies has been almost totally abandoned.

While several big pictures have been made in Italy by American producing companies, they have not been made at any great saving, it is said. The famous Players-Lasky Corporation was one of the first to establish arrangements in Germany for the production of pictures there for American consumption, but during the past few weeks these arrangements have been broken off. This company has also a producing organization in England, but the pictures made there have been largely unsuccessful.

While the European countries are a source of considerable revenue to American picture producers, they have lately become aware that the domestic market is still the greatest field for their products. The pictures which appeal to the European mind are but in few cases able to make a favorable impression in America. In South America, too, the American films have obtained a firm foothold, and the German productions do not find the same favor there that other products of German manufacture do.

The moving picture producers and distributors look for a great revival in the industry this season, and are showing their confidence in the future by investing great sums of money in new productions. The Hollywood studios are busier now than they have been at any time during the past eighteen months. The many studios in and around New York are also getting ready to produce.

No part of the amusement industries has suffered during the slump just past to the extent that the picture business has. The slump, however, has not been without its benefits, for the picture business has gotten away from his former free-handed manner of wasting money and is now for the most part on a sound, efficient business basis.

FIGHT FOR CHILD CONTINUES

The legal battle between Laurence Weber, theatrical manager, and his former wife, Edith Hallor Dillon, for custody of their child, L. Laurence Weber, Jr., continues.

Supreme Court Justice Marcus has retired as the boy's guardian. This announcement was made Monday when the case was resumed before Supreme Court Justice Burr.

Justice Burr announced that the Weber child will be placed in new hands, as Justice Marcus stated he is unable to attend to the duties of guardianship in addition to his work. The attorneys were asked to agree upon a third person and submit their decision to Justice Burr.

Mrs. Dillon was examined by her own counsel, Samuel H. Lagusker, and admitted that the child in question in the suit had been born in 1918, four and a half months before she married Weber, his father. She told of earning $650 a week acting in the motion pictures and from $350 to $500 while playing in musical comedy. Weber earns, she said, about $500 a week.

She told of the "kidnaping" of her son and said she saw the child in Central Park one day, hailed a taxicab and took him with her before anyone could stop her.

ANDERSON TO DO NEW PIECE

John Murray Anderson, producer of "Greenwich Village Follies," will next direct his attention to a production of his own. It is a musical play by Mr. Anderson and the late Fred Isham, with music by Agustus Barratt. The piece, which is as yet without title, will be placed in rehearsal next week and will be seen in New York early in November.

MEMORIAL FOR ALF HAYMAN

Intimate friends and associates of the late Alf Hayman, for many years general manager for Charles Frohman, attended the unveiling of a memorial monument at his grave in Woodlawn Cemetery last Friday afternoon. Dr. De Sola Mendes officiated at the ceremonies. Mr. Hayman died May 14, 1921. Friday was the anniversary of his birth.

HART SAYS HE IS BROKE

William S. Hart, the motion picture star, issued a statement in Los Angeles last week, declaring he was "broke." He also denied the allegations made against him by his wife in her suit for divorce. He denied physical violence on his part, but asserted he would not contest the action. He went on:

"Having taken three quarters of a million dollars, all my life's earnings from me, and no more being available, my wife is now determined to make a star of herself, even if she has to ruin me in doing it. If her attorney, Milton Cohen, makes any allegations of physical violence against me, I'll lick him so you won't recognize him. If I can't do that in court, I'll drill a hole in his stomach."

SPEED DIVORCE FOR ELEANOR

Eleanor Griffith last week secured a divorce from Edgar Dudley Ijams, known on Broadway as Edgar Dudley. Justice Tompkins granted the interlocutory decree. Two witnesses testified that Dudley had misbehaved with an unknown co-respondent and the decree was granted in eight minutes and thirty seconds, coming pretty near to establishing a new speed record for divorce in New York State.

WALLACE TO DO PLAY

David Wallace, formerly business manager for William Harris, Jr., will enter the producing ranks on his own account. His first production will be entitled "The Ever Green Lady," a new comedy by Miss Abbey Merchant, which opens at the Punch and Judy Theatre, October 9. Beryl Mercer and J. M. Kerrigan will head the cast.

NEW PLAY FOR GUILD

"R. U. R.", an adaptation of a Czecho-Slovak play by Karel Capek, will be the next offering of the Theatre Guild at the Garrick Theatre, opening Monday evening, October 9th. The English version is by Paul Selver and Nigel Playfair. The current Guild production, "He Who Gets Slapped," will close at the Garrick.

"BANCO" SCORES BIG HIT

WASHINGTON, Sept. 12.—No daintier morsel has come out of France during the past few years than "Banco," the delightful yet perfectly nice, chamber de nuit comedy which Clare Kummer has adapted for the American stage from the original by Alfred Savoir. A novel plot, quick, smart humor, and swiftly changing situations are deftly handled by an exceptionally capable cast selected by the producer, William Harris. The American premiere of the play, at the Shubert-Belasco Theatre on Monday night, fortells an enthusiastic reception for it when it reaches New York.

Alfred Lunt and Lola Fisher head an admirable cast, which also includes Francis Byrne, Charlotte Granville, Alice John, Robert Strange, J. Malcolm Dunn, Edward G. Robinson and Hall Higley. Mr. Lunt plays a young French count, whose efforts to win back the high-spirited wife who has divorced him and married again make up the subject of the play. Miss Fisher plays the wife.

Charlotte, wife of Count Alexandre de Lussac, finds herself forgotten for a period of eighty-four hours by her husband, during which time he is devoting himself exclusively to the playing of baccarat. Deeply hurt, she is easy prey for the suggestion of the elderly Baron Henri Delignieres, who covets her, that she divorce the count and marry him. Count de Lussac, after his wife has divorced him and become the Baroness Delignieres, awakes to the realization that life is worthless without her. He had intended to attend the wedding ceremony and claim her then, but arrived too late, so he invades the home of the Baron and the boudoir of his recent spouse. From this point on the comedy develops at a fast pace, unfolding some delightfully amusing moments. The efforts of the count to win back her who was his wife are at last crowned with success, with the old baron left out in the cold.

CUTTING OUT FILM GAGS

All vaudeville managers and artists are asked to eliminate reference to Hollywood, California, the motion picture colony, by E. F. Albee, head of the B. F. Keith theatres. In an announcement made last week he stated that he had received a number of complaints from patrons of motion picture theatres and others about the gags used in vaudeville referring to the recent controversies over the members of the movie colony, and declared that he felt no institution "should be condemned for the acts of a few of its employees or associates."

"I sincerely ask the vaudeville artists' co-operation and also the managers' in stamping out any reference to motion pictures in a discourteous or criticising way," said Mr. Albee. "We cannot expect respect from others unless we ourselves respect our own calling."

FIRE CLOSES PARADISE

A fire broke out in Paradise, formerly Reisenweber's, on Sunday afternoon about one o'clock, and burnt out all the decorations and hangings. It was quickly gotten under control without any great damage being done.

The fire is supposed to have been started by some crossed electric wires, a spark from which is believed to have ignited one of the draperies, the conflagration spreading quickly. As soon as the debris was cleared away repairs were started and Paradise will be ready to reopen on Thursday evening.

LIGHT RECEIPTS FOR "APE"

PHILADELPHIA, Sept. 18.—"The Hairy Ape" closed its two weeks' engagement at the Lyric here on Saturday night and went to Pittsburgh where it opened at the Pitt on Monday night.

Business with the show was light here and theatre people are looking at the road experience of the show with much interest.

ACTORS' FUND IN NEW OFFICES

The Actors' Fund of America offices are now located on the eighth floor of the Columbia Theatre Building, New York.

CHICAGO SEASON IN FULL SWING

CHICAGO, Sept. 18.—With the exception of the Central and the new Harris which will not open for a week, all the theatres in Chicago are in operation. The theatrical event of the season was the opening of the new Selwyn Monday with Mrs. Leslie Carter and John Drew in "The Circle." Al Jolson in "Bombo" came into the Apollo Sunday night while the Playhouse with Charles Cherry in "The Dover Road" opened the same evening.

The critics, likewise the public, did not take kindly to Cecil Lean and Cleo Mayfield in "The Blushing Bride" which has had only a brief stay here so they will depart. "The Green Goddess" will come to the Great Northern on Sept. 30 and it is hoped they will linger longer than two weeks. "The Rubicon" which is now playing at the Olympic is holding on and is now looking for a new location when their present quarters will be occupied by Fritz Leiber on Sept. 25. They are bidding for the Shubert Central and will possibly locate there after next Saturday. Following "Just Married" at the La Salle will see the return of Leo Ditrichstein in a new play entitled "Under False Pretenses" written by Ben Hecht, a favorite Chicago writer. This play has had several titles.

Shubert vaudeville opened the new season with two theatres in the windy city. The Garrick, long a favorite loop house for musical and other big productions will begin its season with "Hello Everybody" featuring Gertrude Hoffman. The other playhouse is located on the south side and is known as the Englewood. The Watson Sisters in "Stolen Sweets" will be the attraction the opening week at this house.

At present, Chicago has a wonderful assortment of good attractions and the cool weather the past week has increased the attendance at all playhouses. The big disappointment is the Dillingham show "Good Morning Dearie." Somehow, this musical offering has not taken hold. The same can be said of "To The Ladies" with Helen Hayes, which has shown a better attendance this past week and if present indications are any criterion it will remain here a long time: at least we hope so. Although "Strut Miss Lizzie" is doing a fair business, it has been a disappointment to the public who have been anticipating a good colored aggregation since "Shuffle Along" has had such tremendous publicity in this town.

Pauline Frederick in "The Guilty One" is not doing anywhere near the business this star should draw. Ed Wynn in "The Perfect Fool" at the Illinois is still the biggest draw in Chicago. H. B. Warner in "Bull Dog Drummond" is thrilling big audiences at every performance; The "Cat and The Canary" at the Princess is getting its share of patronage. "Lightnin" is going along to usual good houses. "Thank U" at the Cort is not doing well and Marjorie Rambeau in "The Goldfish" at the Studebaker has her following but not big enough to hold her here so to the Studebaker will come on October 2 "The Hairy Ape" which curious Chicagoans are eagerly awaiting. On November 4, Frank Craven in "The First Year" will replace Pauline Frederick at the Woods theatre, according to present plans.

DANCER WINS BEAUTY CONTEST

Verna Burke, young dancer in the Stanley Hughes act playing the New York Loew theatres, received word last week from San Bernardino, Cal., her home town, that she had been chosen winner of the beauty contest for native daughters held there on September 4.

SID GOLD

Sid Gold, whose picture appears on the front cover of this week's issue of the CLIPPER, is a young actor who is fast gaining in popularity.

He has been in the theatrical business for several years and at present is with the Weber and Field show at the Central Theatre, New York.

In a cleverly put on singing and dancing act he is scoring strongly.

AMUSEMENT STOCKS ACTIVE IN BIG WEEK'S TRADING

Loew, Inc., the Leader Hits New High of 23—On Monday 33,000 Shares Changed Hands—Famous-Players Drops and Orpheum Is Also Off in Price

Loew's, Inc., stock became the leader in interest among the amusement stock on the Exchange last week, with a bigger volume of trading recorded than at any time in its history. Last week the trading in this issue amounted to more than 92,000 shares, and on Monday on this week the trading was over 33,000 shares.

The terrific volume of sales shot Loew's up to a new high of 23 last week, a clear gain of 3¾ points on the week. On Monday of this week the stock rose still higher, going to 23¾, but it went back to 22⅞ at the closing of the market. There is undoubtedly a strong pool on in Loew's, the evidence leading one to suspect that the Famous Players-Lasky pool has shifted its interest to this stock.

As for Famous Players-Lasky, it slipped back considerably since its high of 107 was made the week before last. At the closing of the market on Saturday the common stock was sold at 100¾, and at the end of the trading on Monday of this week the price of the stock was sold at was still lower, 97½. A loss of 3¼ points was registered on Monday alone, the stock hitting a low of 96 for the day. The sales last week amounted to 25,800 shares and on Monday of this week, 10,000 shares changed hands.

Orpheum Circuit, Inc., also receded from the high of 24 which it hit the week before last. With sales of 7,100 shares during last week, this stock sold at 22⅜ at Saturday's closing, and on Monday the closing price was 22, with sales of only 500 shares recorded.

Goldwyn Pictures Corporation stock, sold on the Curb Market, made a gain last week when it went up to a high point of 8. A gain of 1¼ points was made on the week, the stock closing at 7¾, with sales of 21,000 for the entire week. This stock set a high of 9⅞ this year, and has been down as low as 4.

SUES FOR STOLEN COAT

Just because one of her fur coats was stolen while she was rehearsing in the chorus of Frank Fay's "Fables" at the Park Theatre last winter, Alice Gordon, who lives at the Hotel Grenoble, has gone so far as to bring suit against John Cort and his son, Harry L. Cort, for the value of the coat, which she says is $600. According to Miss Gordon's attorney, Harry Lewis, of 220 West Forty-second street, no safe place was provided for the clothes of the chorus girls when they rehearsed for the show in the Park Theatre, where "The Wild Cat" was playing at the time, and they were forced to pile all their duds into one corner. When Miss Gordon went to get her clothes one day so that she could go to Delmonico's or some other quiet place for lunch, she discovered that her beautiful moleskin coat was gone. She searched for it, but never found it, so has brought suit against the Corts for personal negligence. The papers in the action were filed in the Third District Municipal Court.

SNOW LEFT $52,455 ESTATE

That Hiram Berry Snow, actor and playwright who succumbed to pneumonia last January, left an estate of $52,455.65 became known through the filing of a transfer tax state appraisal of his property in the Kings County Surrogate's Court last week.

Mrs. Cora Kellogg Snow, the widow, receives $5,000 in cash and a life interest, or until she remarries, in the residue estate. If she remarries she receives only a life interest in half of the residue. Among the other beneficiaries are Alfreda Shirley Kellogg Snow, known on the stage as Shirley Kellogg, daughter of the deceased; Mabel Rae Norton, Lavina M. Norton and Robert Rae.

"SEVENTH HEAVEN" REHEARSING

"Seventh Heaven," the strong drama of Parisian underworld life which John Golden tried out this summer in Atlantic City, goes into rehearsal this week, with Helen Menken in the leading role, and will be seen at a Broadway in about four weeks. Others in the cast are George Gaul, Herbert Druce, Marion Kirby, and J. Fred Holloway.

DOWLING IN TWO SHOWS

Eddie Dowling is appearing in two shows this week. At the Casino he is starring in "Sally, Irene and Mary" and in his Shubert Unit show "Hello Miss Radio," at the Shubert-Crescent, he is appearing at taking a part at the matinees on Monday, Tuesday, Thursday and Friday and at both Sunday concerts.

EQUITY LOOKING FOR DEMPSEY

Equity is endeavoring to get into communication with Michael J. Dempsey, who was the manager of the "Three Musketeers" company which played a three-day engagement at the Manhattan Opera House last year, closing suddenly without paying salaries to either the actors or the musicians. Equity wants certain information which only Dempsey can give them so that it can try its suit against the Fidelity and Deposit Company, of Baltimore, for the $3,000 bond put up to guarantee the salaries, which the surety company has refused to pay.

Dempsey was the promoter of the company which produced "The Three Musketeers." He interested a number of people from Atlanta, Georgia, who put up the cash. An Atlanta judge put up most of the money and got the Fidelity & Deposit Company to put up the bond, but suddenly threw up the proposition when repeated demands were made upon him for more money.

"PARADISE ALLEY" OPENS

PROVIDENCE, Sept. 19.—"Paradise Alley," the new Carle Carlton musical comedy, opened here Monday night. The book is by Carle Carlton, Hale Francisco and Frank Mandel, the music by Harry Archer and the lyrics by Howard Johnson. The play takes the audience on a trip around New York, opening with a scene under the Queensborough Bridge on the lower East Side of the city, and tells the romance in the lives of the East Side youngsters.

In the cast are Mabel Withee, Bernard Granville, Ben Hendricks, Reginald Pasch, Dorothy Walters, Frank Farnum, Bert Gardiner, Gladys Miller, Bonita Lopez, Inez Courtney, Harriet Haig, John Klendon, Rella Minn, Margaret Leone, Agnes Horter, Delphine Deery, Violet Anderson, Florence Kingsley, Patricia Mayer, Edith McGovern, Eva Sorel, Bessie Mulligan, Florence Courtney, Janet Carmen, Paulette Winston and Conway Dillon. The entire production was staged and is under the personal direction of Carle Carlton.

UNIT SHOWS AT ALDINE

PITTSBURGH, Pa., Sept. 16.—The Shubert Units will open Wednesday at the Aldine Theatre, formerly the Victoria. They will play that house for eight weeks, when the Lyceum is expected to be ready. It is being re-built now.

A. E. A. CALLS SPECIAL MEETING

A special general meeting of the Actors' Equity Association will be held on Sunday, September 24, at 2:30 p. m., at the Equity-Forty-eighth Street Theatre. The announcement of the meeting states that "vital questions" will be discussed.

MUSIC BOX GOES TO BOSTON

The boom in Boston for musical shows continues with unprecedented business being done by such shows playing the city, with the result that "The Music Box Revue," will follow "Sally," into the Colonial Theatre, instead of going to Philadelphia, Baltimore and then to Chicago as originally intended. October 2nd, is the date set for the revue's premiere in Boston.

George M. Cohan's musical comedy "Nellie Kelly," which is on the second of the four week's additional run booked for the play at the Tremont Theatre played to a little $24,000 last week.

"Sally," which closes a successful run in Boston since it re-opened there on Labor Day, will open in Philadelphia at the Forrest Theatre in place of "The Music Box Revue," where it is booked for an indefinite run.

This arrangement clearly illustrates the idea worked out last season and the agreement reached by several producers of musical shows who decided that there was more money in it for all concerned by cooperating rather than trying to buck each other in cities outside of New York.

ONE O'CLOCK CLOSING IN CHICAGO

CHICAGO, Sept. 18.—The recommendation made to Judge Friend in the Circuit Court last week by Master in Chancery Dellenbach that the temporary injunction restraining the city police from interfering with the operation of the Lorraine Gardens, a cabaret at 4116 State street, be dissolved, is expected to lead to applications for the dissolution of the injunction by which twelve cabarets are enabled to keep open after 1 a. m. These cafes obtained injunctions against the police over a year ago, when Police Chief Fitzmorris issued his 1 o'clock closing order.

The report of Mr. Dellenbach said that "the dancing (in the Lorraine Gardens) is most obscene, lewd, demoralizing, and of great abandon. I find, further, that the running of the place is demoralizing and degrading, against good morals and decency and against public interest and policy."

BANKOFF AND PARTNER MARRIED

The fact that Ivan Bankoff and his latest vaudeville partner, Beth Cannon, were married several weeks ago while they were playing Keith's Riverside Theatre, was announced last week. The marriage had been kept a secret up to that time. Bankoff and Miss Cannon have been working together for about a year. This is Bankoff's second marriage, his first wife being Lola Girlie, with whom he appeared for some time.

ETHEL REA

Now Prima Donna of C. B. Maddock's "Son Dodger" Co. 1922

Prima Donna Over There Theatre League A. E. F. 1918-1919.
Prima Donna "Listen Lester," 1921.
Pupil of Herbert Witherspoon.

MORE TROUBLE FOR MUSIC MAN

Judgment for $5,000 was entered against Perry Bradford, songwriter and music publisher, last week by the Columbia Casualty Company. The casualty company put up a bond for this amount as bail for Bradford, who was held by Federal Judge Julian W. Mack last week on the charge of conspiring to obstruct justice. Bradford signed a confession of judgment when the bail bond was put up, and, while it is unusual to file this judgment unless the signor does not appear in court, the Columbia Casualty Company did so a few days after the bond had been put up, the judgment acting as a lien on Bradford's property in Harlem.

Bradford got into trouble over the song, "He May Be Your Man, but He Comes to See Me Sometimes," which was written by Lemuel Fowler. Fowler and Spencer Williams, another songwriter, were also held by Judge Mack. The Ted Browne Music Company, of Chicago, brought suit against Fowler and Bradford, claiming that it had the sole right by purchase to the publication of the song. A contract claimed by Fowler and Bradford to have been signed before the song was sold to the Chicago concern was put into evidence by Bradford, Spencer Williams testifying that he had signed it as witness in Chicago, but later retracting his sworn statement and admitting that he was in New York at the time in question.

While he is facing this charge in the Federal Courts, Bradford was also ordered punished for contempt of court last week by Supreme Court Justice Marsh. Fowler, through Attorney Abner Greenberg, obtained a temporary injunction several months ago restraining Bradford from selling the song. This order also provided that Bradford should turn over all copies of the song, and plates, to Fowler. Bradford took no notice of this order, but recently presented a motion that the restraining order be modified. Another motion, for reargument of the contempt motion, was granted, but Justice Marsh held to his original decision. His decisions, in part, were as follows:

"The defendant does not deny disobeying, down to August 16, the restraining provisions of the order and even though he succeeded in defeating the first attempt to punish him for contempt by showing that no correct copy of the first order had then been served on him, and that the bond had not been filed promptly, those technicalities will not avail him when he comes to ask the assistance of the court. As the record conclusively shows, he has persistently violated both the mandatory and the restraining clauses of the injunction with full knowledge of their terms, and having evaded punishment on one occasion, now, after he has been declared guilty of contempt makes a motion on a false affidavit."

"The order of discontinuance was procured with the obvious intent of defeating the motion to punish for contempt, without revealing the full situation to the justice who signed the order, and without the knowledge of the plaintiff's attorney, who had not consented thereto. The order was obtained after the oral argument of the motion, at which time defendant was fully notified of the interest claimed by plaintiff's attorney. The conduct of the defendant has been tricky and evasive throughout. As against the plaintiff's attorney he is estopped from asserting the validity of the discontinuance. On the reargument my former decision is confirmed."

Attorney Greenberg has already entered an order calling for a fine of $250 or imprisonment of Bradford.

"FOLLIES OF 1921" GOING OUT

"The Greenwich Village Follies of 1921" will begin its second season at Poli's Theatre, Washington, on Monday, October 2. The cast will be headed by Ted Lewis and will include Joe Brown, Bird Millman, Gordon Dooley, Eva Puck and Sammy White. The piece will later go to Chicago for a run. John Sheehy has been appointed company manager. Richard Maney will do the advance work.

VAUDEVILLE

KEITH AND SUN CO-OPERATE IN TOLEDO

TO BUILD HOUSE TOGETHER

TOLEDO, Sept. 18.—The differences between the B. F. Keith circuit and the Gus Sun organization, which arose over the Rivoli and Lyric theatres, now part of the Pantages circuit, have been patched up amicably, according to an announcement made by Gus Sun, on his return to this city from New York last week. The Rivoli and Lyric trouble had been due to the fact that the Keith firm had been negotiating for them with Sauerbier and Olson, who had purchased them from Gus Sun. Sauerbier and Olson had refused to accept certain conditions of the deal, and turned the houses to Pantages instead. Now, according to Gus Sun, the Keith interests will construct a house in this city in which he and his brother, Peter Sun, will be financially interested.

"When we retired from the Rivoli," stated Gus Sun in an interview, "and the deal with J. J. Murdock, head of the Keith interests for the taking over the Rivoli fell through, an agreement was entered into between Mr. Murdock, my brother and myself, that we would proceed and build a new Keith theatre in Toledo. I am now here to look after details. Pete and I will be interested financially. This is our home city, and while new Keith houses are being built in other Ohio cities, we want our home city to have one."

The site for the house evidently referred to by Gus Sun, had been selected by the Keith organization some time ago, but construction had been delayed pending the results of the negotiations for the Rivoli theatre. It will have a seating capacity of 3,500 and will play a big time policy. The present Keith house will go into a policy of dramatic stock on its completion.

KEENEY PLANS TO RETIRE

Frank Keeney is planning to retire from the theatrical business. Having disposed of his Newark house to the Shuberts, he has placed his Brooklyn theatre on the market and will retire as soon as it is taken off his hands. The sum he is asking for the house is not mentioned, but it is understood to be a pretty stiff figure.

A preference for wintering in the south is given as the basic cause of his desire to quit.

CLARA JOINS FOUR MORTONS

The Four Mortons, who now consist of Sam, Kitty, Joe, and in place of Martha, Clara, opened for a tour of the Orpheum circuit at the Orpheum theatre, St. Louis, on September 17. Clara Morton discarded the single which she has been doing for several years, in order to join the rest of her family in their act. Martha left the act to work with here recently acquired husband, Gordon Dooley.

"TRAPS" OUT AFTER FIRST SHOW

"Traps," the boy drummer who has been seen in vaudeville and musical shows, appeared at the opening performance of the "Greenwich Village Follies" at the Shubert Theatre on Tuesday night. He was withdrawn immediately afterwards, as while the management was able to secure a special permit for the first performance, they were not able to get a permanent one.

John Liddy returned to the National Vaudeville Artists club this week after a vacation of two weeks.

ANOTHER AFTERPIECE ROUTED

The third afterpiece to be routed intact over the Orpheum circuit is headed by the "Flashes" act, produced by Moore-Megley, featuring "Doc" Baker. The cast of "Flashes" appear in a special bit with Yorke and King, Smith and Strong and Fisher and Gilmore, who appear on the same bills as the "Flashes" turn. Thus far all these acts have been routed together as far as San Francisco, and arrangements are now being made to carry them over the same bills for the rest of the tour.

Victor Moore and Emma Littlefield opened Sunday at the Hennepin-Orpheum, also using an afterpiece with several other acts on the bill. These include Val and Ernie Stanton, Hyams and McIntyre, the Winton Sisters and the Minstrel Monarchs. All these acts have been routed intact over the circuit, beginning with this week. McKay and Ardine open during the week of October 22nd in Minneapolis, putting on an afterpiece, with several other acts, as announced in THE CLIPPER several weeks ago.

Another show with an afterpiece is being planned for the bill which will be headed by Eddie Leonard, when he opens at the Palace-Chicago, on September 24th. Thus far, it is intended to have the Dixie Four appear at the end of Leonard's act, and augment the special bits with their singing. This Orpheum tour of Eddie Leonard's is being billed as his "Farewell Tour of the Golden West." According to Eddie Leonard, after he completes this tour in Des Moines in the month of March he will never appear west of St. Louis again. There has also been a rumor of Leonard's retirement at the end of his Eastern tour, which is to follow his Orpheum circuit engagements.

LOEW SUED OVER THEATRE DEAL

Isaac Guryan and the I. G. Guryan Co., Inc., filed suit in the Supreme Court last week against Loew's, Inc., for the recovery of $43,000 and $35,000 in notes as a result of his purchase last year of the Elsmere Theatre, Crotona Parkway and Elsmere Place, the Bronx.

Mr. Guryan alleges that the structure which he acquired along with a block of stock last October was condemned as unsafe by municipal authorities and ordered vacated.

THE ALBERMARLE RE-OPENS

The Albermarle Theatre at Flatbush Avenue and Albermarle Road, Brooklyn, reopened on Saturday night of last week. The house for the present will be devoted exclusively to the showing of pictures with a program change three times a week.

A big orchestra is one of the features of the house. Edwin F. Reilly is manager.

STOREY IN NEW ACT

Rex Storey, recently with "Spice of 1922," has framed a new act, in which he is assisted by Rose Lang, in which they will be seen in vaudeville soon. Storey, who is a clever juggler, also is a comic. He played with James Watts in vaudeville and with "Spice."

LONG JUMP FOR ACT

MONTREAL, Can., Sept. 18.—Sasha Piatov and Lois Natalie, Russian dancers, opened on Monday at the Princess theater here. The act came direct from Russia to this country and Monday matinee's performance was their first appearance in this country.

CHAS. WITHERS IN NEW ACT

At the Palace Theatre, London, Eng., on September 4, Charles Withers presented "Withers Opry," a new version of his comedy act "For Pity's Sake."

KEITH AFTER LOEW HARLEM HOUSE

VICTORIA FOR BIG TIME

The B. F. Keith circuit will add to its chain of theatres, Loew's Victoria, on 125th street, in November, if negotiations now being carried on will go through. The Victoria will play big time Keith Vaudeville succeeding the Alhambra, around the corner, which will assume the Harlem Opera House policy of split-week vaudeville. The Harlem Opera House will play Shubert vaudeville beginning November 6.

According to the plan, the Victoria will be taken over by the Keith circuit from the Loew interests, and in return, will give to Loew the new site which the Keith interests recently acquired on West 125th street for a new theatre, and a large amount of money in addition. Meanwhile, Loew's Seventh Avenue theatre, at the corner of 124th street, now playing motion pictures, will play the Loew vaudeville policy of five acts and pictures on a split-week basis.

This arrangement would give the Keith people a larger and better equipped house than the Alhambra, and at the same time have them represented on West 125th street with two houses as they have been for the past number of years.

TESTIMONIALS FOR O'SULLIVAN

On the month of his first anniversary as manager of the Jefferson Theatre, Burns O'Sullivan is exhibiting an unique testimonial in the form of letters received from various artists who have played the house and wished to thank the manager for the courteous treatment they received both both from those connected with the theatre and the audience. The letters are being received daily without solicitation and are being shown with the picture of the writer on a board in the lobby of the theatre.

Previous to the arrival of Mr. O'Sullivan, the Jefferson played to a rough element that made life miserable for the artist, manager and others in the house. Performers openly voiced their fear of playing the theatre at that time, but now it is the other way 'round. Regardless of what may happen, an unavoidable delay of an act going on, or an act making an unusual hit, the audience remains perfectly well behaved, all of which proved a surprise to the acts working the house.

The letters, a fresh batch of which are being shown each week, are being eagerly read by the patrons, who seem to take as much pride in the compliment paid the audience as does the management.

N. V. A. DEFEATED BY SING SING

Sixty members of the National Vaudeville Artists Club traveled up to Sing Sing prison last Thursday, where a show was given in conjunction with a baseball game between the actors and the inmates. The ball game was won by the prisoners, by a score of 10 to 2, after a nine inning game. Sammy Smith and Ralph Farnsworth were the pitcher and catcher for the N. V. A. team.

Those who appeared in the show were Joe Brown, master of ceremonies; Sammy Smith, Tim and Kitty O'Meara, "You Tell 'Em," Walsh and McGowan, Earl Smith and Buddy Shepard, Gladys Moore, Howard Mack, Fiske and Lloyd, Val and Ernie Stanton, Jack Wells and Joe Boggs, and Bobby Carbone and Company. Pat Moriarty worked the electric lights.

PROCTOR MANAGER FOUND DEAD

Frank O. Donnell, son-in-law of F. F. Proctor and manager of the Proctor Theatrical enterprises, was found dead in his home, 32 Park Avenue, Larchmont Manor, Friday, after having been missing from work for about three weeks. Coronor Edward F. Fitzgerald, who performed the autopsy, said that the death was probably the result of heart trouble or some other natural cause as the body was in bed and the room in good order. The date of death was fixed at about three weeks previous to the discovery of the body as this was in such a stage of decomposition as to render recognition of the features well-nigh impossible.

Mrs. Donnell, wife of the dead theatrical man, had been spending her vacation in their summer home, Spring Valley, Orange county, and Donnell had been staying alone at the Larchmont Manor home. It had been his custom to take short vacations during the summer and F. F. Proctor and his other associates at his business thought he had gone on a yachting trip. For this reason no uneasiness was felt over his non-appearance until F. F. Proctor asked that an investigation be made as he thought it peculiar that he had had no word from the dead man for three weeks.

Donnell, who was fifty-three years old, had been an official on the Proctor staff for many years and had amassed a considerable fortune. He was a member of numerous theatrical organizations and of the Larchmont Yacht Club and others.

Besides his widow, daughter of F. F. Proctor, he leaves a son, Jack Donnell, who is employed in the Proctor offices.

FAMILY OF SIXTEEN ON STAGE

NEWARK, N. J., Sept. 18.—The Logan family, of Newark, which gained nation-wide publicity recently through the birth of a fourteenth child, the father asking for suggestions for a name for it because he had run out of names, appeared at Loew's State Theatre here last week. The entire family, father, mother and fourteen children, including the two months' old baby, appeared personally on the stage, being preceded by a film showing their home life. The "act" is said to have been paid $600 for the week.

The billing outside the theatre states that it is the largest family in the world.

N. V. A. COMPLAINTS

Donaldson and Van claim that Kramer and Johnson are infringing on their talk relative to various cigars, cigarettes and tobacco.

Ray W. Snow alleged that Crafts and Haley are infringing on his material in using the gag about the Automat, with the line about "putting a nickel in the slot and getting out a wife."

Bert Leigh has complained against Jane and Irwin Connelly, alleging that he was let out of their act without any notice.

HARRY VON TILZER FOR VAUDE.

Harry Von Tilzer, songwriter and music publisher is considering an offer for vaudeville and has a new act for which he has been offered an exceptional salary. If he accepts it he will be seen in the two a day houses within the next three or four weeks.

MRS. JESSIE KATZ DIES

CHICAGO, Sept. 16.—Mrs. Jessie Katz, wife of Sam Katz, member of the Balaban & Katz firm in Chicago, died after a brief illness yesterday. Mrs. Katz was only 28 years old and her sudden death has been a shock to many friends.

JUAN REYES HAS PARTNER

Juan Reyes, the Cuban concert pianist, who opened recently as a single on the Keith time, has teamed up with Madame Myrtle Wagner Whitt, formerly of concert. The two will be seen in the Keith time shortly.

VAUDEVILLE

COLONIAL

Several years ago this theatre was notorious for the amount of rowdies who generally ruled the performances from the balcony and gallery, but during last season, any semblance of disorder was very effectively stamped out. The management is taking no chances this season, and began work in keeping an orderly balcony and gallery crowd on Monday afternoon, when a couple of "hard-guys" made themselves heard in a manner annoying to the rest of the audience and to the performers. They were heard only once, for the bouncers were right on the job to warn them in a convincing manner that the next break they would make, they'd be rather ungently escorted from the theatre.

The first bill of this season had nothing in the way of "names" to attract business, but has a well-balanced show, which, for the exception of one act and a few waits, played well on Monday afternoon. The exception was the second act, Kovacs and Goldner, consisting of two girls who do a concert routine with the piano and violin. Just why this house was selected for them to show their act, is a mystery, when any other house would have been better, and the Eighty-First Street or Riverside ideal for them. Both are good musicians, though they didn't show anything which came up to the expectations one had from their billing of "The Wizard of the Piano and the Violin Virtuoso," the latter has a special announcement as to her marvelous merits on a framed card.

"The Realm of Fantasy" tops the bill, closing the first half. With it, George Choos has given vaudeville what is without a doubt the most beautiful production it has ever seen. The eight English girls are worked heavily, but go through all their routines wonderfully, and are really pretty to look at, facially. Frank Ellis monologues and dances very cleverly between the full stage scenes. Guiran and Marguerite joined the act this week, replacing Ivy Shilling. At first it seemed as though Marguerite had become a little too heavy for Guiran to handle as gracefully as he did formerly, but later it became apparent that this was probably due to nervousness or a lay-off, for as they got into the act, her work and Guiran's support became the dainty, graceful terpsichorean treats which they have always done.

Speaking of pleasant eyefuls, we can't neglect the Misses Higgins and Bates, who are closing the show. The girls are very pretty, also shapely, and still better, do some exceptionally good dance work. They are easily worthy of a better spot than closing, but proved that even that spot held no terrors for them by holding every individual in the house until their last number was over.

Preceding the girls, Duffy and Sweeney, stopped the show cold. A new bit consists of a drop, programmed as the "black diamond curtain costing $1,000,000, presented to them by the Sultan of Persia." The drop proved to be the canvas back of an ordinary drop, with lumps of coal strung on it. The two were a solid laugh hit from start to finish, the "Jolson—Mammy" bit being funny enough to cause laugh-hysteria.

Moody and Duncan also stopped the show in opening the second half. The girls have an ideal act for this type of audience, but the garrishness of the "blues-singer" would bring doubtful results with another audience.

Gordon and Ford romped through their act in the fourth spot, a little too fast to be as effective as it should. They drew plenty of laughs and applause, but had they worked slower, could have scored much heavier than they did. Harry Holman and company offered "The Failure" in the third spot, and put it over to a big success.

The Garcinetti Brothers opened with their gymnastic, juggling and hat-throwing work. G. J. H.

VAUDEVILLE REVIEWS

PALACE

Elsie Janis being here for a second week, and Vincent Lopez also here on his return engagement are not the least gratifying things about the bill. Backing these two excellent attractions were McLaughlin and Evans, and the marvelous Mitty. "The Son Dodger," proved to be a clever flash, and a girl act that is fairly clean despite its burlesque-like production.

Van Horn and Inez in "Sixty Turns a Minute," featuring their original "swivel neck spin," were a nimble pair on roller skates, working fast and neat. The neck spin gave the offering the desired sendoff.

The second spot brought the only act on the bill that worked in "one," Al Markell and Nell Gay, two really clever dancers who needlessly hinder their act with a poor opening song. Getting down to business, the girl did quite a few buck and wing steps, the taps being wonderful; her partner's work was on the acrobatic order, and was also productive of excellent taps.

"The Son Dodger" and Famous Luminous Gowns, seems to be the sort of production that is expected to be found in opposition houses and decided to go competitors one better if possible. Outside of running a little too long, or the lack of action at first, the act gives a fine display of costumes, etc., for the womenfolk, some great pieces of comedy now and then, fairly good talent in so far as singing and dancing is concerned, and finishes strong with the luminous gowns at the finale. John E. Walker did the comedy, and was unusually good in a bit with Leda Errol; both seem to have more show experience than some of their colleagues. Richard DeMar in the juvenile lead also helped the act considerably, and not only with his dancing but general ability. The girls were evidently chosen as being the type who can wear clothes rather than for their dancing or singing accomplishments.

An act that has the perfect finish of a cameo in comparison with any two acts of its kind is "On a Little Side Street," done by Jim McLaughlin and Blanche Evans. Their characterizations are absolutely above being improved upon in any way.

"Topics of the Day" made itself useful at this point of the proceedings, while those back stage got the Lopez drops ready. According to the program Howard and Clark were scheduled for the spot.

The first half was closed by Vincent Lopez and His Pennsylvania Orchestra scoring as heavily as he did on his previous engagement. The use of a shut-in down stage made it possible for several scenes to be presented in company with some of the numbers he featured. A clever stunt was the use of sand in one scene, making it appear to be raining.

Joseph E. Howard and Ethelyn Clark opened the second half, Mr. Howard singing one of his old songs now and then while his partner made a change of costume. Miss Clark also offered an impersonation of Fanny Brice.

Elsie Janis (herself) triumphed as usual, doing the kind of act she did in a London engagement during the war and as she presented many times for the entertainment of the soldiers in France.

Mitty and Tillio, who were seen last year in the Ziegfeld Follies, presented an inimitable dance routine. See under New Acts.

Dave Seed and Ralph Austin billed for the next to closing spot closed the show with their racy hoke comedy. M. H. S.

Fletcher and **Pasquale** will open their season in London, Ontario, Oct. 5.

RIVERSIDE

A very cool evening and a good vaudeville bill flopped as a drawing card at this house on Monday night, for the house was only half filled. There was plenty of comedy all the way through the show, which moved with speed from start to finish.

The big draw for the week is Lionel Atwill, seconded by Patricola. Atwill and his company appeared closing the first half of the bill with Edgar Allen Woolf's playlet, "White-Faced Fool," which served Atwill so effectively that the audience refused to leave their seats until he had rendered a speech of thanks. A new woman is playing the leading female role since we last saw the playlet, and isn't quite as strong in her character as the one we saw previously. The remainder of the act is the same as before, and do their parts more than capably. Will Hindson, in the role of the valet, deserving special mention. Atwill is strong enough to overshadow any of the flaws which might possibly arise in the supporting cast.

Patricola tied up the preceding opening the second half with her song-cycle. She is a wonderful show woman, and knows just when and where to shift from one type of number to another in order to get the best results. A "Casey" number, on the type of the old "Has Anybody Here Seen Kelly," was a riot, the orchestra working with her.

Doyle and Cavanaugh followed Patricola in the second half. Since we last saw this act, quite some time ago, there has been 100 per cent of improvement made in it. The talk bits are stronger, and now gather plenty of laughs, and the dance end of the turn has been worked up effectively. Miss Cavanaugh's poise and carriage while dancing, sitting, in fact, at all times, can serve as a model for a great many of the girls on the stage today. However, we'd advise her to talk the lines of her song instead of sing them, for she can hit more flat notes in a bar than the average can in an entire number.

Archie and Gertie Falls are the openers, making one of the best acrobatic starters for a show we have seen in a long time. "Falls" is a great name for the two, for they take some tough ones all the way through the act. Gertie Falls displays a "burlesque-poster" figure in the beginning of the act, doing some good stunts on the tape and the trapeze.

The Carol Girls, a pair of youthful singers, do a very good act in the second spot, which could be rated among the best were it not for the finishing number which let them down. With this only exception the two have a strong repertoire, good harmony, and are sweet to look at all the time. Hall, Erminie and Brice did a potpourri of singing, dancing, instrumental and monocycle work to good results in the third spot. The cigarette stunt by the man was the most effective in the act.

Russ Brown and Jean Whittaker were a genuine comedy hit appearing fourth. Russ Brown works just as well with Miss Whittaker as Connie O'Donnell did with him, and she as well with him as he did with O'Donnell. Which is going strong. A ballad, "Lost—A Wonderful Girl," proved to be a great number. The two are likable, handle their material perfectly and can't miss.

Hawthorne and Cooke started with the Joe Miller hokum bit, but worked up with newer material as they went along, until the laughs were sure-fire. Russ Brown clowned with them in several bits, all going over in great style.

Herbert's Loop-the-loop and Leaping Canines closed. G. J. H.

WEBER AND FIELDS

"Re-united"—that about tells the story of the new Shubert Unit, with Weber and Fields introduced at the Central Theatre Monday afternoon. These two old-timers walk away with the show but Charles T. Aldrich is close behind them.

The opening is a more or less unnecessary skit which is called "Tulip Time." Miss Ruth Thomas sings prettily but there is absolutely no comedy in it, although several attempts to be funny are made. The scene is a tulip field in Holland and is striking. The good-looking chorus open with a "Tulip" number that is good and later to a wooden shoes dance that is well executed. Lynn Canter acts the part of Mrs. Van Han, a Dutch shrew. Mable Gould plays her daugher and Sid Gould the daughter's lover. They have several pretty scenes and songs together which they handle as well as could be expected. Jan Van Han is played by Lew Christy. He fights with his wife. Most men do, so there is nothing funny in it. The skit has no end, it just stops. The dancing is well staged and the costuming good.

The Two Ladellas did some good dancing, tumbling and acrobatic work. The falls of the larger one and the somersaults of the smaller brought the two a good share of applause.

Sid Gold next appeared with his brother Ed at the piano. Sid works hard and has a pleasing voice, singing several published numbers with finish. A feature of the act, however, is Ed Gold's piano solo rendition of "Three o'Clock in the Morning." He puts this over in great style and gives a great exhibition of what a piano can be made to do. He has a peculiar style at the piano, as if he were kidding himself, that wins him friends. Sid is a clever performer and went over well.

Charles T. Aldrich then came on and tied them in knots. He did several quick changes, his legs visible to the audience as he walked behind a screen. He would go behind the screen on one side, run across and come out on the other in an entirely different makeup. His impression of how Irving Berlin would do Fagan was a scream. He finished by making several changes behind a newspaper without using his hands and then to further mystify the audience made his change in full view of them, and even then several of them couldn't see how it was done.

Lynn Canter sang several songs. She has an erratic voice. There are times when her notes are beautiful, there are others, especially on "E" vowels, when it is jarring. She delivers her songs well and goes better on the more modern numbers.

Then came what everyone had been waiting for. Weber and Fields in their specialty. This was done in three with a pool table on the stage. As they made their entrance they received an ovation that lasted for a minute and a half and must have been gratifying to these favorites. They lived up to expectations and every minute they were on the stage was a treat. When Meyer "scratched" and told Mike that that entitled him to do whatever he pleased, they screamed. When Mike insisted on shooting the fifteen ball, which he had already made, and Meyer obligingly took it out of the rack for him and put it on the table, the folks out front howled. When they started to show how they loved one another the laughs piled up. Everything they did was funny and the younger generation, who have not seen this pair together before are in for a treat.

The intermission opened with Paulo & Paulette, a fine musical act, done by two unbilled performers in clown costumes that went over to a great hand.

Then followed the Revue section of the entertainment. The outstanding features are Weber and Fields, Ruth Thomas, Lucille Arden, and the gowns of Frances Demarest, in the order named.

VAUDEVILLE

ALHAMBRA

Lou Tellegen in a tabloid version of his legitimate success, "Blind Youth," seemed to possess a sufficient degree of magnetism to attract a capacity audience to the Alhambra on Monday evening. Granting there were several other "draw" acts on the bill, it was really a Tellegen night. It was the star's first appearance at the Harlem theatre, and those present rose to the occasion by extending a welcome that bore all the earmarks of an ovation. At the conclusion of his offering he was brought out for at least a half dozen calls.

For vaudeville purposes Mr. Tellegen has built up one of the climaxes of his erstwhile drama of studio life. He essays the role of a young painter who has sacrificed a brilliant career for love. His paramour yearns pretty things and the tinsel of life. He is too consumed in love to get to work and provide them. She throws him over for an older man who can. For the two years they are separated the young artist sinks lower and lower into the depths of degradation. The girl, too, has found that she also cannot forget him. But when she returns he sends her away, picks up the broken shreds of his life and departs for America to realize the ambitions he tossed windward for a physical attraction disguised as love.

The playlet affords the star several opportunities for strong acting and you can wager he capitalized them. He is capably supported by Russell Clark, Jack Terry and Isabel Alden.

The Cromwells, two women, opened the show with a juggling novelty. One does comedy in a May Vokes get-up, but the majority of the work rests upon the shoulders of the straight woman, who juggled everything but the kitchen stove. The comic relies upon stereotyped antics for laughs. In the beginning she trots out a home brew outfit. Her only laugh comes when the thing explodes and squirts foam all over her.

The sporting game has had its "masked marvel" and the cabarets their "masked hostesses," and now vaudeville has come along and given us "the masked tenor." The mysterious gentleman held down second position with a repertoire of operatic and semi-classic airs. He has a diversified program that pleases and an especially good voice. Since there's nothing about his offering to be ashamed of, we can't understand why he hides his face.

For a class dancing act, you will have to travel to find one better than the present "frame" of Snow, Columbus and Hector. It consists of two men and a girl. All three are accomplished artists in all branches of terpsichorean art. Is it any wonder, then, that their combined efforts all but stopped the show?

Walton and Brant cleaned up with novel nonsense, while Frances Arms registered her usual smash with a number of new song characterizations.

Leedum and Gardner, pinch hitting for Gordon Dooley and Martha Morton, who were billed but had to cancel on account of illness, kept the audience in roars of laughter from the early start to the last line of their act. The woman is a comedienne that reminds one of Florence Moore. Although she is too spontaneous to be suspected of imitating, she has the typical Moore knack of delivery.

George McKay and Ottie Ardine were also a comedy knockout in "All in Fun," which consists of everything that could be desired in an offering of this kind.

Mang and Snyder closed the bill with an acrobatic offering. E. J. B.

AMERICAN ACT HELD OVER

LONDON, Sept. 18.—Dooley & Storey, the American act, who were originally booked for nine weeks in England, have made such a success that they have been retained for an additional period of nine weeks.

81st STREET

Melody, merriment and dancing run neck and neck in this week's diversified program at Keith's Eighty-First Street Theatre. Then, too, there is a sufficient suggestion of drama in one of the offerings to make the six-act ensemble one of the best balanced entertainments of the season. Every act moves with clock-like precision and needless to say won a merited reward at the hands of a normal Monday matinee audience.

The Hedley's, a trio consisting of two men and a girl, open the show to a lively gait with a dancing and acrobatic novelty. They employ a winter set. A snow fight brings the men on. The girl emerges from a snow man. They go into some clever tumbling and head balancing and wind up with a see-saw thriller.

Lew Van and Turah Tyson followed in a whirlwind routine of eccentric dancing. They have a little repartee stuff to bring them on that is decidedly laugh proof. It was not until way down in their act that the audience began to warm up to them.

Paul Cunningham and Florence Bennett have an offering called "She's A Great Girl." They enter as honeymooners, go into clowning and wind up with their songs. The audience liked them so well they brought them back. For an encore they obliged with several of Mr. Cunningham's current and past song hits.

The real smash of the bill, however, was Claude and Fannie Usher in their playlet, "The Bid-A-Wee Home." Miss Usher, as the product of a reform school, kept the audience in roars with her comedy lines and antics, while Mr. Usher measured up to the opportunities for good acting provided by his role of the benevolent doctor. The action takes place in a doctor's office. The girl is to fill the position of house maid. While waiting the return of the physician's mother, she gets over some homely philosophy with desired effect. Before the curtain falls it develops that she is the daugher of her benefactor, having been deserted by her mother in the days of his early struggles. From all angles it is a capital offering for vaudeville.

Charles Crafts and Jack Haley do well with their clown offering, "Wimmin." Crafts is the straight man of the act and handles most of the songs, while Haley does light comedy. They work exceptionally well together and will prove a valuable acquisition to any bill.

The Ford Dancers, a quartette of fast steppers, featuring Edwin and Lottie Ford, closed the vaudeville portion of the program. They carry special settings and a dancing mat. Their numbers embrace practically every mode of dancing that was ever heard of, and have as well improvised several new ones of their own. All four are accomplished dancers. They open with a colonial days number that snaps into a lively buck and wing finish. They follow with solo dances and for the finale group together for a fast finish.

Marion Davies in the photoplay, "The Young Diana" provided the second half of the program. E. J. B.

NEW SHOW AT MOULIN ROUGE

The Moulin Rouge, one of the Salvin-Thompson-Boag group of cabarets, which has been closed for several weeks, reopened last Saturday night with a new show, "So This Is Paris," devised and staged by William Arnold. The revue room has been transformed to represent a Parisian boulevard.

The cast includes Nadja, oriental dancer; Leslie Twins, singers and dancers; Marvel, the deaf and dumb dancer; Alma Barnes, prima donna; Frank Blyer, Juvenile, and a chorus of sixteen dancing girls. The show is given twice nightly, the first performance being done during the dinner hour and the second being a midnight performance.

BROADWAY

The Three Morak Sisters opened the bill with some acrobatic stunts, opening with disrobing to spangled costumes while suspended by their teeth from a bar at the height of the proscenium. Two of the girls do all the work the other being merely an assistant. They do some tight rope walking and dancing. The turn is neat but not spectacular.

W. Dornfield is a magician who works easily with a good line of chatter. He has a bell off-stage and when he gets the laughs he thinks he deserves on any of his wise cracks he instructs his helper in the wings to ring it up. He talks well, and has a neat appearance. Some of his feats of prestidigitation are rather transparent, especially his tearing the paper bit, which was obvious to a wise audience although he made the pass cleverly. The audience liked it and he got over well.

Laura Pierpont & Co. have a sketch that is clever, and, in the main, well acted. Laura Pierpont herself plays the daughter who has gone away. The plot concerns itself with this daughter, the father and mother, the old farmhouse on which the wicked squire is about to foreclose the mortgage and a comedy fat boy reminiscent of Hi Holler in "Way Down East." The denouement of the playlet is all too obvious when the squire's son, who disappeared two weeks before the daughter, is mentioned three times. The girl and what she must be like is pictured three times as visions before she finally makes her appearance in the flesh. The stage is darkened and she appears first as the father, who is a pessimist, sees her—a painted woman of the stage. Next we see her as the mother imagines her—a Salvation Army Lass, in which she delivers a stirring little homily about the "Army." Next the mother becomes frightened and we see the daughter as a dope fiend. She here plays the part amazingly well and takes the house by storm. Next she comes in person just in time to save the old homestead, for she has married the squire's son and everything is happy, the squire has made them a present of the house and the audience wipe their collective eyes. Miss Pierpont is a really clever actress and the fat boy handles his comedy part well.

Burns and Wilson have a funny doctor and nurse act. The nurse plays a nut and plays it well. The discussion is all about the different patients and their ailments, with the kind of treatment she gave them. Most of it is sure-fire stuff. The act slows up slightly at the finish, he singing a couple of songs, the last one assisted by her and she dancing and clowning. The finish is fast but it is a let down from the rapid fire comedy that makes the act a hit, and should be strengthened.

Miller and Bradford have an act with lots of special drops, pretty costumes and all specially written material. The theme of the act is the stories that men tell women and they go into a story book scene with the girl on a bench and the boy sitting beside her. From there into a dance. The man has a good voice and is a good juvenile type. The girl is nicely built, sings nicely and gets her stuff over. Her dancing is neat although not flashy. There is a special drop depicting the principal characters from the various operas, the man singing a lyric written to the tunes of these operas as the characters are spotted. There is a cute little number about keyholes done by the girl in maid costume and a Broadway scene with a dance finish that might be smoothed out a little.

Meyers and Hanford give their familiar "Down in Arkansas" song and their stunt of playing a number of tunes on a saw. They pretty nearly stopped the show, and would have if they had not deliberately killed their applause.

The Reno Sisters and Allen, a boy violinist and two dancing girls, closed the bill. The boy plays well and is a good acrobatic dancer and the girls are efficient. C. C.

"HELLO EVERYBODY"

(Chicago)

The second season of Shubert vaudeville made its bow Sunday afternoon in Chicago when the Garrick and Englewood Theatres opened their doors to vaudeville patrons under the hand of John J. Garrity. The Garrick has been redecorated, and the opening presentation was "Hello, Everybody," with Gertrude Hoffman, the Lander Brothers and a very capable cast. Max Hoffman conducted the orchestra in an admirable manner.

Here is a production filled with good music, all kinds of dancing, plenty of comedy, pretty scenery and good enough musical comedy to grace any stage. There are fourteen girls clever enough to do all the little parts assigned to them. They dance, sing, fence and read lines in such a way that they are far above the average chorus girl, and for beauty and form they are a pleasure to behold. "Hello, Everybody," is so full of good things that it is difficult to single out the features.

The Lander Brothers handle the comedy. Harry Lander plays a tramp comic throughout the show and gets laughs whenever he is on, which is often. A great deal of his stuff is hokum, but he handles it subtly and is richly humorous.

The first of the features is Tom and Betty Waters in a great tight wire act. A good opener, with the girl cute and clever.

Carey, Bannon and Marr, three men, entertain with songs, doing some fine harmony work.

McCoy and Walton followed and, although the audience was cold, they scored with their hard work and got many laughs for their comedy.

The Hoffman Revue started with Miss Hoffman appearing on full stage in Waltse Chopin, followed by dances by Miss Ruth Zackey, Miss Ferral Dewees and Florence Kolinsky.

Harry Landers, without make-up and representing Will Hays, movie censor, working from a box, explains the moving picture scene which follows. This is a popular novelty because of the stars of the screen represented. They finish in a Cinema ballet. Gertrude Hoffman does a patriotic dance to Sousa's "Stars and Stripes" which goes over big. Six of the girls in fencing costumes then do a fencing drill that is a real treat. Miss Hoffman did her impersonation of Harry Lauder and was followed by a truly beautiful ballet danced by Leon Barte and the ballet girls and staged by Fokine. The first half closed with Gertrude Hoffman and Leon Barte in a Russian peasant dance also staged by Fokine. The number is richly costumed, exquisite in execution, with the entire ensemble on the stage.

Opening intermission The Den of Forty Thieves was shown with Billy Rhodes singing in a pleasing manner. Miss Hoffman followed in songs and dances, working hard to overcome the handicap of a bad cold. The Lander brothers did a specialty and piled up laughs, capping it all with their Greek restaurant scene. Several of the girls have nice bits here and give valuable assistance. Billy Rhodes and girls follow in "Etiquette" and after this a number in which the girls use sleigh bells.

Miss Hoffman then sings "My Man," and does an Apache with Willie Lauder that is a classic. "Big Ben" is sung by Billy Rhodes and girls, the girls stepping out of a clock, one for each hour. Miss Hoffman does an Hawaiian number with the girls, the house being darkened for the encore and the entire dance being done in the dark with the luminous costumes making a sensational picture. The Lander Brothers' fishing scene was just one riot of laughs, and the finale, "In Green and White," was a treat to the eyes and a fitting one for so lavish and beautiful an offering. A. H. D.

VAUDEVILLE

REGENT

(Last Half)

The program opened with a roller skating act by Sonchman and Company. The man opens on a special skating board, wearing a pair of skates consisting of only two front wheels on each foot, the effect being that of toe work. He does some blindfold skating in and out of a series of lit candles moved by strings from off stage, and does a neat skating dance with a girl who takes the part of a doll. They finish with a whirl, in which they are held together by a rubber held in each of their teeth.

Sid Gorman does a talking and violin-playing act. He works easy and manages to get over in good style. Some of his gags are old, while others are brand new and take well. His violin playing is good, and he does some trick playing that gets laughs. His mode of delivery is effective, as he works in a manner that seems to say to the audience, "I don't care whether you like it or not, this is my act, and I'll stick to it." They like it.

Dalton and Craig have a neat act. It is sweet and clean all the way through. The material is all specially written, the setting showing a wishing lamp back stage behind a curtain of glass beads. The juvenile, in a good voice and pleasing manner, tells the audience the kinds of girls he would wish for were this Alladin's lamp. His partner, a sweet and well built girl, impersonates the subject of his wishes in each instance. Both of them work with polish and finish, they dance neatly and the act is well arranged. The burlesque is funny, and the girl especially plays her part well here. This is a burlesque melodrama before a special drop, and is full of laughs. The man is an excellent dancer and has a good voice, and the girl is also talented. Their bride and groom of 1850 finishes the act in good shape.

The Le Grohs have an acrobatic and contortionist act that is hard to beat. They do such difficult feats with such apparent ease that the audience finds it hard to believe that the things are difficult at all. Without a spoken word or any effort at burlesque, they get more laughs out of their stunts than many others that work twice as hard. The act is built around the contortionist, but the others are equally effective, as in full dress suit for the stout man, and an ordinary street dress for the woman, their work is entirely unexpected. Their fast finish across the stage is great, and the house eats it up.

Joe Laurie, Jr., is his own self. Working with the kid "sister," he keeps them laughing. At this house some of his best gags came a little too fast for them, and they muffed them, but instead of forcing the laugh as some less experienced showman might do, he went right ahead, knowing that if they didn't get one they would get the next. His quiet, apologetic manner wins him the sympathies and the good will of the audience from the time he steps on the stage. His new act is better than his old, and that is saying a lot.

Harry Abrahams & Co. is a dance review built around a cobbler in a back alley, who tells about the wearers of the different shoes he is mending. Opening with a song about shoes, the cobbler, sitting in a shop, there being a special drop, goes into a few lines about a special pair worn by an East Side tough and his girl. They dance effectively. Other dances that stand out in the act are the acrobatic dance and the oriental. The act is consistent all the way through, and is prettily costumed and staged. Some of the dances are done behind a scrim that keeps them slightly blurred, but they register nevertheless. A neat act and a good one.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

The Chalfonte Sisters, billed as "Birds of Paradise," start the show with a novelty. In a special set representing a garden, the girls are revealed in parrot costumes for a number, "Pretty Poll." The set changes to a poppy field and one of the sisters contributes a butterfly dance. The other follows with an ugly duckling number which has a mill pond for its setting. They both come together for the finish in a poppy dance. The offering is a pretentious one and coupled with the talents of its contributors should prove a winner in the small time houses.

Phillips and Eby have a morality playlet, "Honesty." In plot it bears a marked similarity to "The Meanest Man in the World," having to do with a young man who is sent to bucolic regions to get the rights of an invention from the inventor's widow for a song. He meets up with the daughter and his whole program changes. He loses his job, but remains to represent the family in their transactions with his erstwhile employers.

Frazer and Bunce, on next, have a neat little absurdity in "The Fellow Who Looks Like Me." Both boys are dressed alike and the fact that they are constantly being blamed for the other's pranks furnishes a comedy vein which is handled exceptionally well. Bunce handles the comedy, while Frazer does most of the singing.

Coogan and Casey have a corking vehicle in "Seeing Her Home." Coogan handles the comery like a veteran and makes an excellent foil for Miss Casey's wise-cracks.

Lewis and Rogers are the usual "wop" comics who get everything twisted and require ten minutes of comedy repartee to correct themselves.

A seven-people tabloid, "The Emerald Review," did nicely in the closing spot. The piece is patterned along minstrel lines, with each of the cast featuring either songs or dances. It is hardly necessary to add that Irish airs are in the majority.

E. J. B.

HAMILTON

(Last Half)

The orchestra at this house, directed by William McElwain, has always been a good one, popular both with audience and with acts playing the house, but unless the orchestra is given a fair break, it will soon lose its popularity. It is sadly handicapped by lack of sufficient men, at present consisting of cornet, trombone, drums, piano, bass, violin, and the director, McElwain, who also plays violin. Were this theatre one of a chain of small time houses, one could make excuses for the smallness of it. But one expects a great deal more from a Keith house. The need of other instruments, such as flute and clarinet, become more apparent with every act which carries a heavy orchestration playing this house. A 'cello could also be added and improve things. With these three instruments added, this orchestra could be ranked with the best in any vaudeville house. At present, the selections can't seem to bring the proper results.

On Thursday afternoon the show was fairly good, a few slow spots being present due to the newness of some of the acts. This was especially so while Dave Stamper and Helen Groody were on, giving the first performance in any theatre with their act. Despite its newness the act proved to be entertaining, and will undoubtedly shape into a good offering for any big time vaudeville bill after it has been worked for several performances. It will be reviewed fully under new acts. They were spotted third.

Laura and Billy Dreyer opened the show with their dance bits. The act is nicely mounted and dressed, and moves with speed from start to finish. Billy Dreyer's solo of cuts, is exceptionally difficult, and scored heavily. Laura also had her individual inning with good results.

Walters and Gould do a good singing act, opening with some comedy, which could be improved by the use of a better number than the "Swede" number they are now using. Harry Ruby's parody, which they do for an encore, has been done more effectively by others in the past, the probable reason being the absence of the accent with this team. Their voices and appearance are good, and the arrangements of the numbers done well.

Macart and Bradford, with two other people in their act who are unbilled, went through a hokumatical farce, which was overdone to an extreme. The turn will serve them well in the family houses, but its value as a big time vehicle is doubtful.

George Moore and Mary Jayne are playing their last engagement together, the act splitting at the end of this week. Moore's comedy kept the laughs coming, while Mary Jayne aroused admiration not only for her beauty and her figure, but stopped the act with a vocal solo.

The Curio Shoppe is a very effectively staged dance offering, featuring Victroff and Gladys Waite, who do some remarkable work in the way of Russian, ballet, and toe dancing. Three other girls and a man are in the act, all of whom are very good. Victroff's solo stamps him as one of the best Russian dancers to be seen in vaudeville. The act can hold a feature spot on any big time bill.

G. J. H.

COLISEUM

(Last Half)

The patrons of this theatre certainly have no complaint to make in regard to the vaudeville bills they are getting here. The names of most of the acts on the bill for this half of the week here would do credit to any big time bill, and for entertainment value, the six acts gave as much as a great many eight and nine act bills offer. A few changes were made in the show from the way it was programed to run. The Wright Brothers were out, and Johnson and Baker scheduled for third spot, opened in their place. Allman and Harvey appeared on third, while Sampsel and Leonhard held the spot in which Marion Harris was supposed to appear, the latter being out of the bill. Harry Burns, slated to close the show, was out, Ljonel Atwill closing, and Joe Browning doubling from the Riverside to fill in for Burns.

Johnson and Baker gave a somewhat quicker performance than we have seen them give in the past, cutting down on various bits, especially the part in which "Red" Johnson generally played with the audience. They did well, however.

The Three Hamel Sisters made a pretty picture in short frocks and kiddie socks, with their hair arranged in dainty curls. The three sing and play instruments, using the piano for one number, and two cornets and a trombone for the others. All have marked ability with the brass, and gave a very good account of themselves.

Allman and Harvey stopped the show with a very good comedy act, containing some good singing. They will be fully reviewed under New Acts.

Sampsel and Leonhard almost repeated the stunt of the preceding act in stopping the show. The woman is beautiful, and sings in a very good voice. The man delivers his vocal numbers effectively. The comedy is handled well between the two, who are assisted by a pianist who comes in for several lines and a solo, for which he used the "Parade of Wooden Soldiers." The act is entertaining throughout.

Joe Browning tied up the proceedings with his sermon on women, and remarks on men.

Lionel Atwill and Company offered "White-Faced Fool," reviewed several times in these columns before. Atwill was wise in his choosing of a vehicle for vaudeville, for he gives the two-a-day patrons what they expect and demand of a dramatic star. And that is Dramatics—tears, hysteria. The supporting company is excellent.

G. J. H.

JEFFERSON

(Last Half)

Really a strong bill for the last half, with such acts as Joe Cook, Les Gellis, Oklahoma Five, Lyons and Yosco and others scoring a hit.

Les Gellis opened the show with their acrobatic novelty done in their own particular style. The trio are playing a return engagement here and they made a hit for an opening act, for they have an offering that is not out of place in a spot further down the bill.

Goodwin and Dobson, filled the second spot, scoring wiht their method of putting songs across. Both having pleasing personalities and work fast, which is essential in that particular spot.

Al Farrell and Carley did their shadowgraph stuff with pleasing results. There is just enough action to the offering that takes out the dragging effect prevalent in most acts of its kind.

Smith and Sawyer breezed along with their little novelty skit, that takes place in a book store. At first they talk in verse, later the plot thickens a bit with the flirtation bit, and before they go off also offer a song or two. While not an act that is actually startling, it moves along nicely and at least is perfectly wholesome.

Lyons and Yosco had everything their own way with their excellent musical offering, one playing the harp and the other the cello. The solos by Lyons were received with tremendous applause, as were the cello and song offerings of Yosco. It was necessary for them to make a speech before the patrons let them go.

The Oklahoma Five seems to be an old-time act in which it was never found necessary to inject any hoke to make it go. The men and women of the act are all skilled dancers, singers, comediennes, or whatever their particular specialty. They open with a prairie scene in western costume, and later are seen in a drawing room set. They put over all of their specialties nicely, and did it with considerable speed.

Joe Cook did his usual stuff in the next to closing spot, knocking 'em dead as per schedule. The circus bits are not new to the audience here, having been here when he played the house a few months ago. Throughout the performance he had the audience on the edge of their seats with a "what's next expression" on their faces.

The Alexanders and John Smith closed the show, which offering is more or less of a continuation of the Cook act, Joe clowning throughout the ball-bouncing performance.

M. H. S.

PROCTOR'S 58TH STREET

(Last Half)

A rattling good bill is offered here. Headline honors are divided between "Favorites of the Past" and Miriam Cooper in a photoplay feature, "Kindred of the Dust."

Monroe and Grant open the bill in a lively acrobatic novelty. They make their entrance in a motor truck, which afterwards is converted into a tumbling platform. Their bounding and comedy falls present thrills and laughs aplenty.

Murray Bernard and Erma follow in a comedy skit. Their set represents a book store and most of the comedy patter is centered around the books on the shelf. The man is a light comedian of more than ordinary ability. He gets his gags over with telling effect. After a little flirtation stuff the couple go into a duet, "Take a Look in the Book," and close with "Just Because You're You." All in all the offering proved a winner in third spot.

George Alexander has taken over the Harry Holman act, "Hard Boiled Hampton," which has been shown in the big time houses. The plot revolves around Hampton, a tight-fisted lawyer. It develops that his son has been killed in the war. A young woman enters to retain him as counsel in a suit against her father-in-law. She volunteers that she is a widow and that her husband's family have refused to recognize either her or their grandchild. After exposing his lines of procedure, he learns that he, himself, is to be the defendant. He settles everything by taking the girl home to his wife. Mr. Alexander gave a creditable interpretation of the "hard boiled" gent and was capably supported by two attractive young women.

Clinton and Rooney have one of the best singing and dancing acts that have been seen hereabouts in some time. Their songs and dances are put across in a speedy tempo that fairly dazzles the audience. Miss Rooney is a sister of inimitable Pat and, to be sure, sandwiches an imitation of him in the act. This, like everything else Clinton and Rooney did, went big.

Lew Wilson offered several songs of his own, while "Favorites of the Past," a duplicate of Hockey and Green's old-timers act on the big time, closed the bill. This act has been appearing in the local houses for several weeks and therefore needs no further recounting here. Suffice it is to say that it registered as well as ever.

E. J. B.

MEHLINGER & DONALDSON IN ACT

Artie Mehlinger and Walter Donaldson, the songwriter, are breaking in a new act which will be seen in the big time houses shortly.

Mehlinger, for several years did an act with George Meyers, the songwriter.

William Hurley joined the staff of B. S. Moss' press department last week.

PROCTOR'S 125th STREET

(Last Half)

Excellent entertainment was presented by the four turns and two pictures and business was good considering the warm weather on Friday night. The "Fighting Devil" opened the bill and "Kindred of the Dust" finished.

Mabel and Billy Bellday gave a show along novel lines, the act opening with Miss Bellday as a "Sis Hopkins" sort of a maid, who decides to don her mistress's gown and look "grand;" while she is offstage, the butler from upstairs comes in dressed up in his master's dress suit, and very much under the influence. The maid then flops all around, greatly bothered by the long train and before the finish of the act, the entire stage setting of furniture, hangings, and even a large oil painting is a total wreck. Mr. Bellday also introduced some clever juggling of hoops and disks. Their dance was a riot and they were called back over and over again. This act will go anywhere.

Dorothy and Betty, attractive brunettes, prettily gowned, came on unassumingly enough, but proceeded to score a big hit. Their voices, rich and harmonious, blended excellently and they were rewarded by a call for six selections, each one better than the one before. The pianist showed great accomplishment at the instrument both as accompanyiest and soloist. A mandolin effect of the Shuberth Love Song scoring a big hit. Several "Blues" numbers were included in their repertoire. A big time act, without a doubt.

Alexander and Fields, a great comedy and singing combination, were right in the line of hits. They appeared after a ride in a box car, made up in big fur coats, straw hats, etc., and put over some comedy lines in approved style. Shedding the coats, they appeared in correct promenade dress, with the exception of comedy hats, and started in with several parodies, including "Rolling Stones," "Yoohoo," and a medley and other popular songs. The deep rich voice of Mr. Alexander made these duets a most enjoyable feature and the audience could not get enough, giving the team an opportunity to practice their novel and funny method of taking bows.

Mamie Smith and her Seven Jazz Hounds topped off this array of hits with another. The seven indulged in some unusual jazz exercises, especially the drummer, who acts as if he would smash the instrument when he starts his move, but just taps it ever so lightly. Miss Smith appeared in a handsome pink suit trimmed with ermine and sang number after number in her own style and with the proper gestures and intonations. Her "Don't Mess With Me" song went over big, also the Blues. After changing to a cerise gown, with pearl garnishings, she was called on for several more numbers, and many bows, participated in by the Snappy Seven.

F. C. M.

SHIRLEY KELLOGG FOR VAUDE.

Shirley Kellogg, who in private life is the wife of Albert De Courville, the London theatrical producer, and said to have earned a salary of $2,000 weekly in London for the past six years as a singing comedienne, will be seen shortly in Keith Vaudeville in a new act, in which she will do singing, dances and light comedy. With her in the act will be an accompanist at the piano.

Arthur Behim of Harms, Inc., is arranging her cycle of songs and other material.

ACTS FOR ORPHEUM CIRCUIT

Harry Langdon will begin a tour of the Orpheum circuit in his new act, "After the Ball," on September 24th, at the Palace Theatre, Chicago.

Judge Walter C. Kelly will also begin appearing in the Orpheum houses on October 15th, when he opens at the Orpheum in St. Louis. A special publicity campaign is to be conducted by the Orpheum press department for Kelly, in conjunction with the Victor Phonograph Company, for whom he records.

JACK JOHNSON IN VAUDEVILLE

Jack Johnson, formerly heavyweight boxing champion of the world, is entering vaudeville in a new act, under the direction of Bert Jonas and Max Rogers. Johnson, who appears with two sparring partners, gives a boxing exhibition as his act. He opened at the Supreme Theatre in Brooklyn for a break-in on Monday.

JOE MAXWELL FOR PITTSBURGH

Joe Maxwell, who at the beginning of the current season had a show operating on the Columbia Burlesque Circuit, has turned his franchise on the Columbia Wheel back and has been appointed manager of the Pitt Theatre, Pittsburgh, which will play Shubert vaudeville units.

VAUDEVILLE

SOPHIE TUCKER

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Twenty-five minutes.*
Setting—*Full stage (special).*

Twenty-five minutes is almost enough time in which to run off a big girl act, and seems to be pretty long for a single woman. If one wanted to be fresh, one could say that Sophie Tucker is a big girl act—but why be fresh? And if one thinks Miss Tucker is doing a long routine, let him ask anyone in the audience, and they'll be told that Miss Tucker only seemed to be on about five minutes.

In short, Sophie Tucker is doing a more effective act than she has ever done. Regardless of the fact that she hasn't a jazz band and a marvelous array of costumes, this is true. With her are Ted Shapiro and Jack Carroll, who play pianos. She uses a very attractive set of black patent leather (or perhaps oil cloth), on which multi-colored lights play effectively. She wears but two dresses, both simple in their make but very pretty and become her well. Miss Tucker has also taken off quite a good deal of weight (pardon the frankness) and looks more youthful right now than she has in years.

As usual, Sophie Tucker is her generous self in her selection of songs, catering to no one music publishing house in particular but giving all a good even break in general. She opens with "Homesick," and then goes into "Lovin' Sam, Shiek of Alabam." A special number, which tells almost the history of her careeer for the past number of years, comes under the heading of "That's What Keeps Me Broke." In this Sophie tells practically everything, from her three husbands, to her jazz bands, and her refusing an offer of marriage to a Lord while in England.

"Lost, A Wonderful Man," is sold marvelously well by Miss Tucker. She begins this number with a few lines, and suddenly leaves the stage, as though she had forgotten something and suddenly reminded herself about it. The pianists speculate as to what she lost, until she reappears before a special wing, arranged to show with interior of a newspaper office, while Miss Tucker pleads with the newspaperman to frame an advertisement for her, regarding the loss of her man. While Miss Tucker makes a change in attire, Ted Shapiro and Jack Carroll fill in excellently with a medley of popular numbers on their pianos, featuring "Three o'Clock in the Morning," and "Kitten on the Keys."

"Do I?" is the next number to be done by Sophie, and is followed by "Bluebird Blues," which she does first as Sophie Tucker would do it, and then as a Jewish Cantor would do it. "I Know It" follows. After this number Miss Tucker again does what only Sophie Tucker generally does, and introduces her boys, and gives them both a bow, her talk about them leading up to "There's More Music in a Grand Baby Than There Is in a Baby Grand."

"Where Does My Daddy Go?" was another encore, but the audience here refused to let the lights remain darkened, or the motion picture begin, until she had reappeared and given more. "Bad Little Boys Aren't Goody-Good to the Goody-Good Little Girls," was done first in English, and then in Yiddish, Miss Tucker saying that the number was an old Jewish song her mother sang.

There isn't a rough line or bit in the entire act. The entire act is sure-fire. It's Sophie Tucker at her best. What more could one want? G. J. H.

ELSIE JANIS PUTTING OUT ACT

Elsie Janis is putting out a vaudeville act to be entitled "Back Stage," a singing, dancing and comedy offering, some of it taken from her recent show.

NEW ACTS AND REAPPEARANCES

EDDIE FOY AND FAMILY

Theatre—*Jefferson.*
Style—*Novelty skit.*
Time—*Twenty minutes.*
Setting—*In "three."*

The Foy family's present offering, which combines some comedy with song and dance bits, is a worthy vehicle and scored to the point of stopping the show when reviewed.

To the tune of "Three O'clock in the Morning," the curtain goes up and the "family" are discovered, promiscuously sleeping around the room of their tenement abode. One of them wakes up, arouses the others, and we learn that they fell asleep waiting for the old man, who is a cabby and for whom they planned a surprise party, it being his birthday.

In due time Eddie Foy, as the cabby, arrives, and the subsequent songs and dances are what the children have planned as a "surprise." Of course, in between time, Eddie found time to sing his "father" song. A telegram is also received from Mack Sennett, offering the cabby five thousand dollars for the use of his horse in the movies for educational purposes, the animal being no ardinary creature.

While the others are doing their stuff Mr. Foy and the youngest member of the family provide the comedy by having the kid chased out of the picture every time he wants to join the singers or occupy the center of the stage. This is worked up nicely and comes in for a gag at the close of the act. Gags are also sprung here and there, some new and some that Eddie always had.

Needless to say, the individual and collective efforts of the family was up to the Foy Family standard and registered well.

Foy always had the situation well in hand and had no trouble directing the kids and doing a funny piece of business whenever it was needed. The act, on the whole, is cleverly written, for the atmosphere is what it should be in the home of a poor cabby, and Foy also looks the part, all helping to give the offering a little touch of human interest here and there.

William Jerome, who wrote the act, has supplied Foy with the best vehicle he has had in years, and this, combined with the ability of Foy and the kids, makes it a fine offering. M. H. S.

CARLO AND DUFRUSS

Theatre—*Regent.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Full; special.*

A full stage library effect is utilized. The girl enters in an exceptionally good looking evening gown, with anklet of white stones, and huge white feather head-dress, which contrast effectively with the black of her gown and shoes and stockings. She offers a French number, partly in French, and "dialect" English. She sold this for a hit.

The man enters, and gets right down to work. His specialty is balancing, and he uses the lamp stands, tables and statues to work upon. A thermos bottle even is good enough for him. His work is clean cut, rapid, and very effective. The stunts each earned a good hand. He finishes the act in one, with two tables and a lamp stand as his apparatus. The lamp stand is placed on top of both tables, one on top of the other, and he, balancing himself on the lamp stand, does a very rapid full body bend backwards and forwards again, concluding with a neat leap to the stage. A novelty, and should prove a good closing turn or opener on any bill. S. A. K.

"BOYS OF LONG AGO"

Theatre—*125th Street.*
Style—*Novelty.*
Time—*Eighteen minutes.*
Setting—*Full.*

This is another "old-time" offering which has evidently been framed for "pop" vaudeville houses. It is interpreted by a cast of five men and a girl. Featured in it are Hi Tom Ward, Sam Johnson, Alfred "Happy" Allen and the Lombard Brothers. The act opens with stage vacant. The old timers are heard off-stage in a chorus of "Dear Old Pals," which brings them on. They had planned a minstrel entertainment but forgot the "burnt cork," so they proceed with their specialties as is.

The Lombards, Ward and Johnson go into a comedy quartet with the song, "Martha Jane Green," with two of them in feminine attire. Happy Allen, assisted by the young woman who he introduces as his daughter, follows with impressions of ballroom dances of yesteryear. They show everything from an old-fashioned waltz to a skate schottische. For a wind-up they do a pivot waltz within the area of a small table top suspended in air. The Lombard Brothers, on next, give their famous clog dance, which they first offered at Miner's Bowery Theatre nearly fifty years ago. All of the individual and collective specialties scored. The entire company, on in "Auld Lang Syne," brought big applause. E. J. B.

OLGA AND ALLEN PARADO

Theatre—*Hamilton.*
Style—*Concert.*
Time—*Fifteen minutes.*
Setting—*Piano, in "one."*

This act, done by brother and sister, will score wherever good music is appreciated. The man is an accomplished pianist, while the girl is a decidedly pleasing coloratura soprano. She opens with a classic selection. The man follows with a potpouri of operatic airs. The girl returns and sings "Kiss Me Again." The man again obliges with a melody of popular airs. The girl, having made a complete change of costume, returns and closes the act with an aria from "Il Trovatore," sung in Italian.

The playing of the man was thoroughly enjoyed by the audience at this house. Although the girl has a pleasing voice, it is not of opera timber, but, however, should win success in the better class houses. E. J. B.

LILLIAN NORTON

Theatre—*Jefferson.*
Style—*Comedienne.*
Time—*Twelve minutes.*
Setting—*In "one."*

Miss Norton, apparently, has a good opinion of herself, and affects a Ruth Roye style of delivery in her singing. She has an excellent voice, however, is full of life and shows some really good streaks of cleverness here and there.

The opening number, a little too much to throw at the audience, is probably the weakest part of her material. This is a song that does not mean much, and is done the way it might have been sung by different characters, including Sam Bernard and a little girl.

The rest of the repertoire was taken up with a character comedy song or two, one being fairly good and which puts the act over. Miss Norton gives promise of making a name for herself in time. M. H. S.

Jimmie O'Neill is now acting as the Chicago representative for Ackerman and Harris.

GROODY AND STAMPER

Theatre—*Hamilton.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In two.*

Helen Groody has her claim to fame, mainly through being the sister of Louise Groody, of "Good Morning Dearie." She could have had a real good claim for popularity had "Frank Fay's Fables" lasted longer than it did, for Helen appeared to very good advantage in it. Dave Stamper needs no introduction to the theatrical world, being known to all as the writer of the music for practically all of the Ziegfeld "Follies" and the "Frolics."

They are billed in this manner, "S. Jay Kaufman presents Miss Groody and Mr. Stamper, the star and the composer." Whether the "Miss and Mister" business will get them into a mess with Gallagher and Shean, or Duffy and Sweeney, remains to be seen.

The turn is staged in two, Stamper being discovered at the piano, engaged in conversation with Miss Groody. The latter, by the way, is a dainty little brunette, whose greatest assets are her eyes and her smile. The conversation is evidently about a trip abroad which Miss Groody has taken, for she speaks of the various countries in which she heard various songs. Thus, she sings a number in "Dutch," for Holland, and then repeats it in English, bringing forth the encouraging remark from Stamper that "It's terrible." Which a brute would say is no exaggeration. But we are not brutal. Let us say the number can be replaced with something better to advantage. However, to prove that all numbers concerning Holland aren't quite bad, Miss Groody comes back with "Tulip Time," one of Stamper's numbers.

By the way, we forgot to mention that Stamper dons a mustache generally supposed to be worn in the country represented by the number sung. In this manner, we have French number with a French mustache, English with an English mustache, etc.

For jolly old England, Miss Groody sings that "Ours Is a Nice 'ouse Ours Is," and to make up for its non-effectiveness, renders "Sally, Come Back to Our Alley," which is a horse of a different saddle—that is, color. (Pardon our Englishness.)

Miss Groody goes fishing for "Germany" and the best part of it was the cute little dance which she does after singing. Stamper goes into "In Tokio," and then Miss Groody announces an impersonation of Mlle. De Maupassant doing "Eleanore." We think she was "Guy-ing" us about this Mlle. (Forgive the pun.) The dance was good. "'Neath the South Sea Moon," from the current "Follies" followed, also with a dance. "That's What It Means in English," and a dance, was used for a finish.

Were it not for the fact that we remember Miss Groody's work in the "Fables," we'd be inclined to say that she couldn't sing very well. So let us put the poor vocal work on Thursday afternoon down to nervousness of a first performance. She can do better. That we know. Her dance work is very good, and her personality can't miss. We are still speaking of possibilities in regard to the act. They look good. Undoubtedly, with a little work, they'll shape up excellently. We'd suggest, however, that Stamper be made a little more familiar to the public by stating on the programs and three-sheets what he has done, for the audience here seemed to be very much unaware of Stamper's past performance—and weren't in the least bit ashamed of it. G. J. H.

Al Friend, formerly of Friend and Downing, will be seen in a new act with Harry Beaumont, called "Abe's Troubles."

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ASKING FOR APPLAUSE

Years ago, when vaudeville was called Variety, actors in that branch of the amusement profession received applause for their efforts by the simple expedient of working hard to entertain, and deserving it.

At the present time, however, the custom of leaving the matter of applause to the discretion of the audience seems old-fashioned. To the casual observer, the former method was far superior and decidedly more dignified than the habit which has grown so rapidly recently of performers stopping their act and deliberately making a bid for applause.

This habit unfortunately is not confined to the small acts, either, some of the worst offenders being headliners and feature acts, who to say the least should know better than to stoop to such unprofessional tactics.

It might be of interest to some of these acts to know that while audiences apparently readily respond to the applause request, they look upon it with decided disfavor, although they may appear to like it.

If the offenders, and their name is legion, in both big and small time houses do not eliminate this practice shortly, it would not be at all surprising if managers decide to take a hand in the matter and issue orders forbidding an act doing or saying anything which might be looked upon as requesting applause.

One of the criticisms of vaudeville shows at present is that they run too long and keep audiences in their seats until long after eleven o'clock.

Students of the show business know that this is a grave error for these are times of speed and while people are anxious for entertainment it can easily be made tiresome. A show expert declares that one of the reasons for the establishment of the State Lake policy in vaudeville and its big popularity is due to the fact that the public can get in, see a show and get out in record breaking time. Applause seekers hold up bills to an almost unheard of time and they should be immediately curbed.

"SONIA" GOING OUT AGAIN

"Sonia," which Marc Klaw produced last season, opened at Kingston, New York, on Monday. The company will tour to Chicago.

THE ACTORS' FUND DRIVE

The drive for new members to the Actors' Fund which is being conducted by the CLIPPER to match the $5,000 to be donated by an unknown donor when that amount is raised, is attracting the attention of professionals and non-professionals throughout the country, and they are responding to the call in characteristic fashion. The list of new members now reads:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillion, actress.
Dorothy Keeler, actress.
Jesse Rese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillion, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
William Desmond, actor.
Sam Jackson, vaudeville.
Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.

ANNUAL ASSOCIATE MEMBERS

(Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.

GIFTS FOR OPERA CO.

The management of the light opera company which closed its season at the Arena, Baltimore, on September 9, gave each member of the company a gift in recognition of their efforts to make the season a success. Each gentleman was given a box of Corona-Corona cigars and each lady an expensive box of candy. This is the company which was headed by De Wolf Hopper.

NOT ASSOCIATED WITH IT

New York, September 16, 1922.

N. Y. CLIPPER,
1658 Broadway, New York.

To the Editor: A motion picture company for stock selling and producing calling itself the "Frohman Amusement Company" has become noted lately in the papers as having offered a fabulous sum to picture Miss Muriel McCormick, of Chicago.

As a matter of information to yourself, I write to say that neither the late Charles Frohman, or his company, or I have ever been associated in any way, shape or form with this outfit or ever had any connection with the organization. The name of a Frohman who has not been identified with the theatrical or producing business has been used as an exploitation medium for obvious purposes.

I beg to remain,

Yours very truly,
DAN'L. FROHMAN.

I, WHO LAUGHED

BY DARL MACBOYLE

I, who laughed at the fools who quaffed
The nectar of love's sweet cup;
Who proclaimed with pride I was satisfied
With only the merest sup;
Who found my bliss in a vagrant kiss,
But love was a thing apart,
Then from out the throng, you came along
And you—you won my heart.

In my love for you I was born anew.
I was thrilled by your very name.
Like the fools, I dreamed you were all you seemed,
And that you could play the game.
But you didn't care and you couldn't share
The hand that was dealt by fate.
Though you lightly sneered and my heart you seared,
Yet somehow—I cannot hate.

Let your errant way lead to where it may,
There will come a time at last
When in lonesome hours you will garner flowers
From the garden of the past.
As the years roll on there's a light will dawn
On the ways of the world and men.
When you live and learn, it will be my turn,
And I'll laugh—yes, laugh again.

DRAMA COMEDY MEETING

Drama Comedy, an organization which is headed by Edyth Totten, will hold its first meeting of the season on Friday at the Hotel Astor, for members only. The organization plans to hold an Oriental fete at the Astor on December 15, the entire proceeds of which will go to the shoe fund of the Little Mothers' Aid Association. The first dance of the organization will be held at the Astor on October 20.

YOUR $2.00 WILL SECURE $5,000 FOR THE ACTORS' FUND

The Clipper has a donation of $5,000 for the Fund, if members will subscribe a like sum by individual contributions of $2.00 (Annual Membership) or $50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find $.....

My contribution to the $5,000 Special Fund.

Name .....

Address .....

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund.

Answers to Queries

Rings.—James A. Bailey died April 11, 1906, at Mt. Vernon, N. Y.

Dick—The Old Bowery Theatre, under Hamblin's management, opened August 4, 1845.

E. R.—"Jack the Kisser," was produced as a 755-foot film by the Edison Manufacturing Co.

R. N.—"A Stranger in New York" played at the Park Theatre, Boston, in March, 1897.

R. S.—The Forepaugh and Sells Bros. shows were on tour during the summer of 1906.

G. J.—J. Newton Gotthold produced "Uriel Acosta" at the Grand Opera House, Chicago, on March 30, 1868.

Anxious—William Muldoon was the official timekeeper for the Fitzsimmons-Corbett fight at Carson City, Nev.

306—Henry E. Dixey played a Summer engagement at Palmer's Theatre, New York, opening in "Adonis" on May 7, 1894.

H. B. C.—Johnstone Bennett appeared in "The Amazons." Charles E. Blaney starred her in "A Female Drummer."

14.—The Dewey Theatre on East Fourteenth street, New York, played burlesque attractions for several seasons. Sullivan and Kraus were the managers.

Opera.—"The Free Lance," by John Philip Sousa and Harry B. Smith was produced at the New Amsterdam Theatre, New York. Nella Bergen and Jeanett Lowrie were in the cast.

Sill—The first dispatch over the Atlantic cable was sent by Queen Victoria to the President of the United States on August 17, 1858. The Great Eastern arrived at Sandy Hook at 7.30 A. M., June 28, 1860.

Chang—May Buckley appeared as the slave girl in "The First Born" at the Manhattan Theatre, New York. Francis Powers was Chan Wang and J. H. Benrimo, Hop Kee.

Quake.—The San Francisco Earthquake took place on April 18, 1906, at 5.13 A. M. The following theatres were destroyed by the fire, which followed: The Columbia, California, Central, Majectis, Aclazar, Grand Opera House, Orpheum, Alhambra, Tivoli and many other halls. "Babies in Toyland"; Cherry Blossom Burlesquers; The Metropolitan Opera Co.; Lion and the Mouse and Wm. Colliers Co., were among the companies who played Frisco at the time.

TWENTY-FIVE YEARS AGO

Gowongo Mohawk returned from her tour of England.

The New Tivoli Music Hall at Savannah, Ga., was opened.

"A Coat of Many Colors" was produced at the Grand Opera House, Wilkes-Barre, Pa.

Zelma Rawlston was with the "1492" Co.

"The Captain of the Nonesuch" was produced at the Star Theatre, New York.

The Elinore Sisters closed the olio with Tony Pastor's Co.

Gertie Leclaire and Gertie Hayes were playing at the Chicago Opera House, Chicago.

The Fidelity Trust and Safety Vault Co. offered the Buckingham Theatre, Louisville, Ky., for sale.

Matt J. Glynn and Phil H. Sheridan dissolved partnership.

James Madison advertised parodies on "A Hot Old Time," "Behind the Times" and "There'll Come a Time" in THE CLIPPER.

WHY SING TODAY
I'LL BE IN MY DI

TOMO

THE OVERNIGHT SONG SENSATION—BY ROY TURK and J. RUSSELL ROBINSON

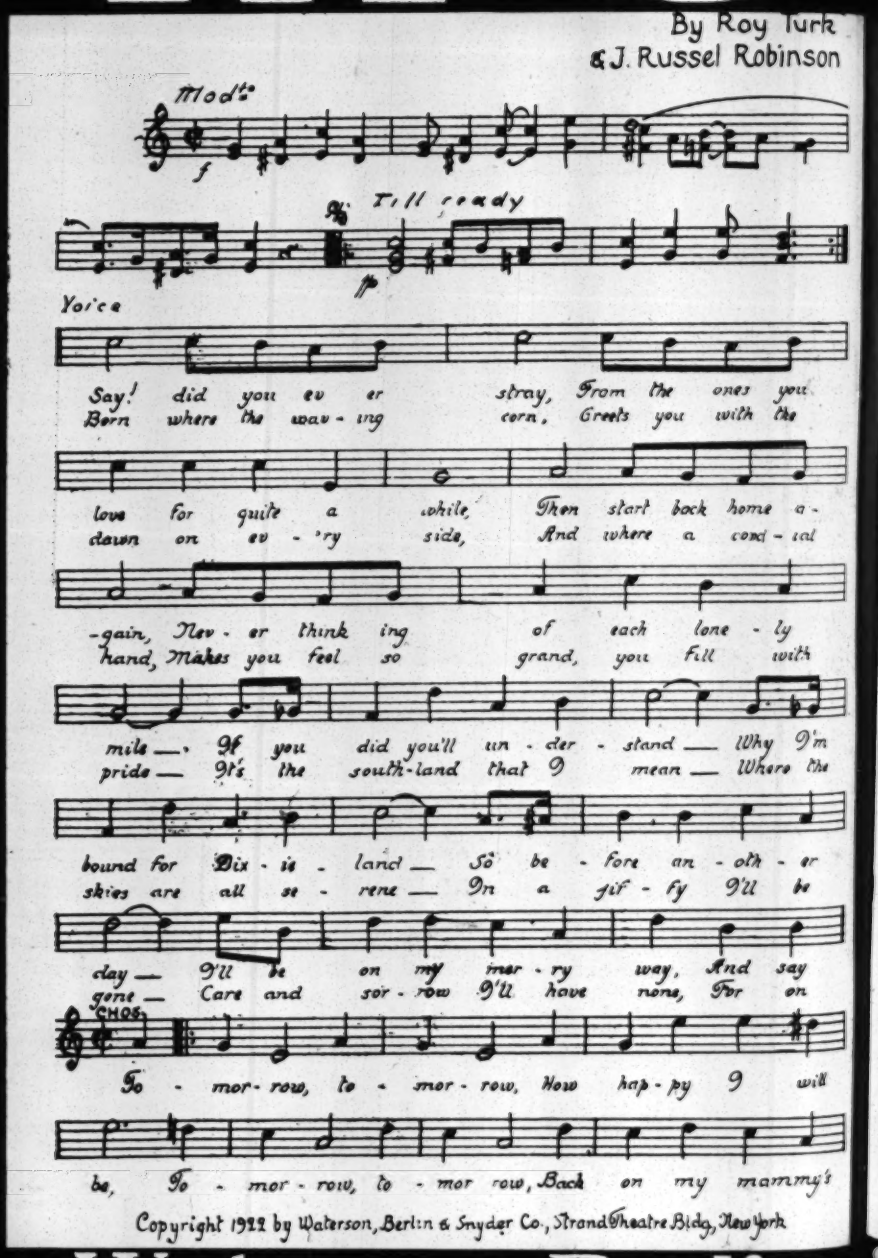
YOU CAN'T AFFORD TO WAIT UNTIL

TOMORROW,

CALL, WIRE OR WRITE TODAY, BUT GET IT IN YOUR ACT

TOMORROW

A BEAUTIFUL BALLAD—A MARVELOUS RAG SONG


By Roy Turk
& J. Russel Robinson
Mod.to
Till ready
Voice
Say! did you ev er stray, From the ones you
Born where the wav - ing corn, Greets you with the
love for quite a while, Then start back home a -
dawn on ev - 'ry side, And where a cord - ial
-gain, Nev - er think ing of each lone - ly
hand, Makes you feel so grand, you full with
mile — If you did you'll un - der - stand — Why I'm
pride — It's the south-land that I mean — Where the
bound for Dix - ie - land — So be - fore an - oth - er
skies are all se - rene — In a jif - fy I'll be
day — I'll be on my mer - ry way, And say
gone — Care and sor - row I'll have none, For on
CHOR.
To - mor - row, to - mor - row, How hap - py I will
be, To - mor - row, to - mor row, Back on my mammy's
Copyright 1922 by Waterson, Berlin & Snyder Co., Strand Theatre Bldg, New York

BROADWAY AT 47th STREET

MAURICE ABRAHAMS, General Professional Manager

Waterson-Berlin &

FRANK CLARK, Mgr.

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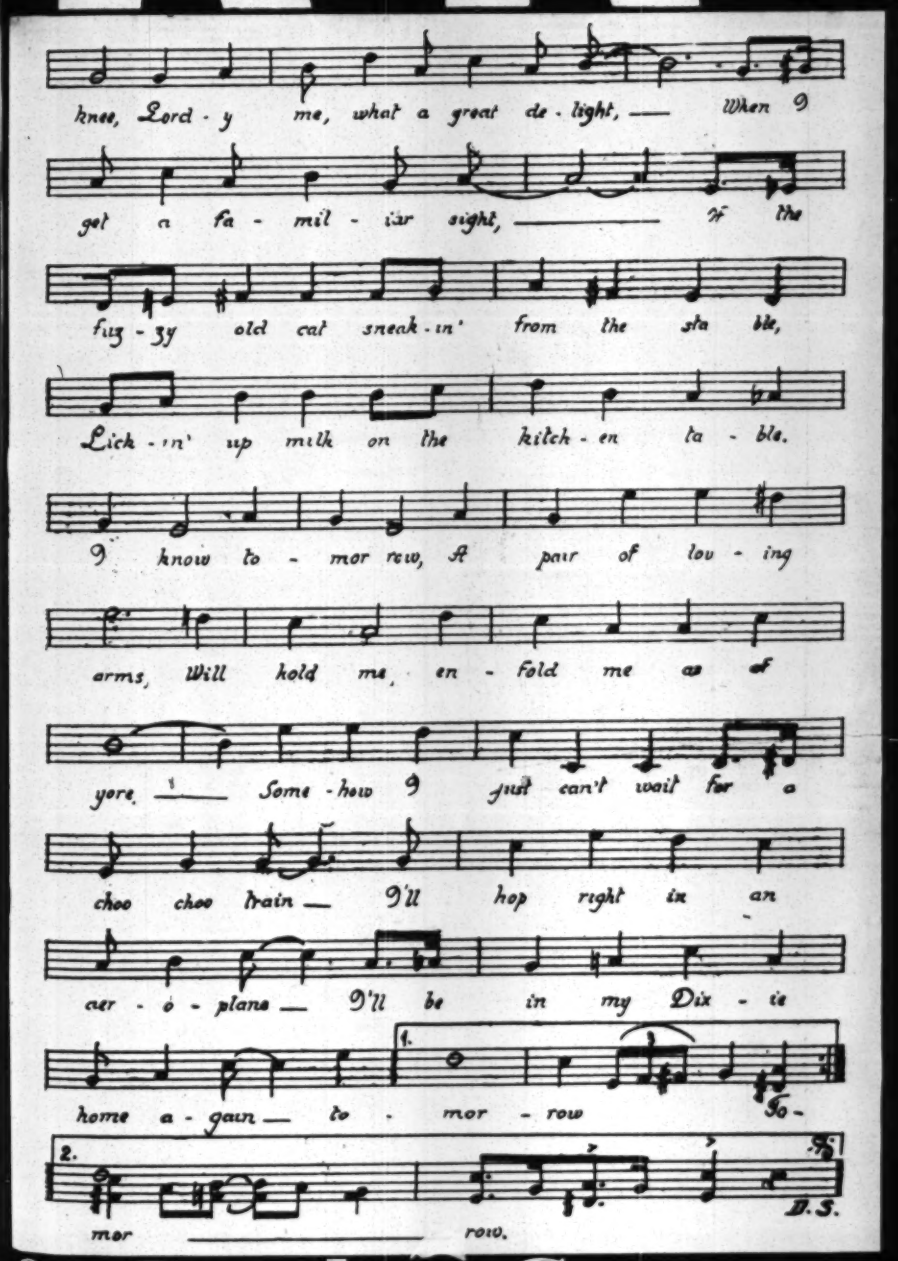
WHEN YOU CAN SING
DIXIE HOME AGAIN
TOMORROW


knee, Lord - y me, what a great de - light, — When I
get a fa - mil - iar sight, — If the
fuz - zy old cat sneak - in' from the sta ble,
Lick - in' up milk on the kitch - en ta - ble.
I know to - mor row, A pair of lov - ing
arms, Will hold me, en - fold me as of
yore, — Some - how I just can't wait for a
choo choo train — I'll hop right in an
aer - o - plane — I'll be in my Dix - ie
home a - gain — to - mor - row Go -
mor — row.
1.
2.
D.S.

BUT YOU WILL HAVE
TO LEARN
TOMORROW -- TODAY

YOU WILL SAY

TOMORROW

IS WITHOUT A
DOUBT THE
GREATEST SONG
OF ITS KIND TODAY
LEARN IT NOW.
SING IT

TOMORROW

DOUBLES, TRIOS AND QUARTETS OF EVERY DESCRIPTION READY NOW

Jerome H. Remick & Snyder Company

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A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELAND

By LEW CANTOR, HERMAN RUBY and PETE WENDLING

A NEW IDEA RAG BALLAD THAT'S A PIPPIN

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By HARRY PEASE, ED. G. NELSON and HARRY TOBIAS

BETTER THAN "WHEN FRANCES DANCES WITH ME"

A REAL NOVELTY

WAKE UP LITTLE GIRL

YOU'RE JUST DREAMING

By LOU HERSCHER and JOE BURKE

GOING BIGGER EVERY DAY

THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."

THE BIGGEST WALTZ HIT IN YEARS

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers. All smart "dumb" acts should include this in their routine

ALL ABOARD!

TOOT, TOOT, TOOTSIE

GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

FULL OF SNAP AND GO

"You can't go wrong With any 'FEIST' song"

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
134 West Larned St.
CINCINNATI
111 East Sixth St.
TORONTO
193 Yonge Street

LEO FEIST
711 Seventh Av

A CRY SONG

YES—AND EVEN BETTER THAN "SORRY I MADE YOU CRY"

WHY SHOULD I CRY OVER YOU

By NED MILLER and CHESTER COHN

CALL, WRITE OR WIRE FOR THIS ONE, BUT GET IT! QUICK!

THE RAGE OF LONDON

COAL BLACK MAMMY

By LADDIE CLIFF and IVY ST. HELIER

CONTAGIOUS MELODY AND CORKING LYRIC

FEIST, Inc.

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CHICAGO
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2 Lyric Theatre Building
PHILADELPHIA
1238 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
117 West Fifth Street

"You can't go wrong With any FEIST song"

MELODY LANE

COMPOSERS' SOCIETY FILES MANY SUITS AGAINST PICTURE THEATRES

Scores of Theatres Using Copyright Compositions Are Not Paying the Performing Rights Fee and Composers' Society Has Decided to Commence Action Against All

Some ninety odd motion picture exhibitors in Greater New York and Long Island, are faced within the next few weeks with having judgments found against them totaling approximately $36,000. The twenty-six judgments totaling over $10,000 awarded last week in favor of the American Society of Composers, Authors and Publishers in the United States District Courts growing out of infringements suits, were but the vanguard of the various judgments that are on the way.

In most cases the judgments are being found by default before the exhibitor knows what has happened, the Court having found him guilty of infringement of the copyright act, a law that most motion picture men fail to realize the existence of, or fail to acknowledge simply because they are being more or less mislead by men who are at the head of their various organizations.

The thirty-six thousand dollars in judgments that will leave the coffers of the movie men will pay for a performing license fee for 360,000 seats or 360 theatres that have a seating capacity of 1,000 people which is above the average of the ordinary motion picture house.

Just why the motion picture men are being encouraged by their leaders to violate the law which plainly states that copyrighted music must be paid for when performed for profit is attributed to the need of the movie organization heads of something to exhibit before the eyes of the theatre owner as a menace to them and so labeled the "music tax." Most theatre owners are not fully informed as to the law regarding copyrighted musical compositions according to E. C. Mills, chairman of the executive board of the M. P. P. A., and some in many cases innocently violate the law, just as some do it intentionally upon the advice of an organization head who infers that there is a chance for him to beat the A. S. C. A. & P. if he goes to bat.

Mr. Mills cited the specific case of The Lucky Star Theatre, 79 First avenue, New York City, which has a 500 seat capacity. The owner of the house against whom a judgment had been found told the Theatre Owners' Chamber of Commerce in confidence that he never knew that he had violated the law and thought that he ought to be dealt with leniently, especially as his theatre was but a small one. In such instances the owners have been let off with the mere payment of the costs, which again illustrates the A. S. C. A. & P.'s willingness to co-operate with the exhibitors and come to some understanding.

Motion picture men, said Mr. Mills, have for the past seven years threatened not to play certain music in their theatres yet they do not make nor prevent from making hits. No important publisher he pointed out had paid any attention to the movie men's idea of getting out their own music free of tax with the bait held out that it would be made into a hit. A song in his opinion must be sung as well as played, and the average movie orchestra does not play anything until it is a hit. "Any house orchestra who thinks anything of his future would naturally want to keep his musicians in perfect trim," said Mr. Mills, "and could hardly be expected to play stuff especially manufactured for him. He knows the people would not have any idea of what he is playing and the leader would suffer accordingly."

At present a motion picture theatre owner's organization is supposed to be engaged in turning out "tax free music."

RADIO CONFERENCE ON

The conference between various radio interests and those representing the American Society of Composers, Authors and Composers, is taking place Wednesday of this week at the rooms of the A. S. C. A. and P. An agreement of some kind is expected to be reached whereby radio broadcasting stations will pay a license fee for the use of copyright music owned by the Society's members. Other matters of mutual interest will also be taken up.

Representing the Society at the conference are: J. C. Rosenthal, general manager of the A. S. C. A. and P., E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and Nathan Burkan, general counsel for the Society. George Fisher, president of the M. P. P. A. and representatives from the Authors' League of America are also expected to be present.

Radio interests who have announced their intention to co-operate and send a representative to attend the conference are: The American Telephone and Telegraph Co.; Radio Corporation of America; Radio Broadcasting Society of America and National Radio Chamber of Commerce, all of New York City or vicinity. The Department of Commerce, Washington, D. C., is also represented.

The Board of Directors of the Society will take up that which has been discussed on Thursday or Friday of this week.

Hugo Reisenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, will conduct three of the Zuro Grand Opera performances at the Brooklyn Academy of Music this week.

REMICK GETS "PASSING SHOW"

Jerome H. Remick & Company are publishing the score of "The Passing Show of 1922," the Shubert show scheduled to open shortly at the Winter Garden. The music of the show was written by Al Goodman, the Shubert musical conductor who has written hit interpolated numbers for Shubert shows in the past. Harold Atteridge and Jack Stanley wrote the book and lyrics of the show. Orchestration arrangements were made by Dell Lampe, son of J. Bodewalt Lampe, of the Remick staff.

SHEPPARD IN MUSIC BUSINESS

Harry Sheppard, motion picture producer, will be associated with Otto Motzan in the Golden Rule Music Publishing Company which expects to open offices shortly on Broadway.

Sheppard was active in making the song "Mickey" a success when it was used in conjunction with a moving picture, and is well known among movie folk. He intends to present some new ideas in publishing music when the new firm starts.

COHEN RETURNS TO COAST

Henry R. Cohen, Los Angeles song writer and publisher, returned to the Coast Monday afternoon after an extended visit in New York where he placed several new numbers with local publishers. Mr. Cohen has to his credit among other numbers "Canadian Capers" and "Why Dear," both published by Jerome H. Remick & Company.

WANTS INJUNCTION DISSOLVED

Eustace S. Townley, music publisher, with offices at 1658 Broadway, presented a motion in the Supreme Court on Monday to dissolve the injunction obtained by Phil Ponce, of the same address, restraining him from selling or distributing a song entitled "The Flapper." Townley, who originally published the song, entered into a contract with Ponce whereby the latter was to distribute it, being paid five cents for every copy sold, Townley to supply the music, but Ponce charged that the publisher was not living up to his agreement and got a temporary injunction through Attorney Abner Greenberg, of the Knickerbocker Building, restraining Townley.

Townley now alleges that Ponce is not making any effort to sell his song, and is in fact selling a "flapper" song of his own. The motion to dissolve the injunction was postponed until later this week.

JAZZ POPULAR IN JAPAN

The market in the Orient for American popular and other music is developing into substantial proportions and since the recent request of Japanese music firms that sample copies of the American jazz product be submitted considerable negotiations have been in effect.

A Japanese firm, Juijija Gikkiten, of No. 2 Ginga Sanshome, Kijabashi-Ku, Tokio, Japan, is now handling the McKinley Edition, of standard music and pieces used by piano-forte pupils, etc. Other firms have placed orders for jazz songs with different American firms. That jazz music is invading the Orient is evidenced by the fact that the leader of Aronson's Orchestra, playing at the Carlton Cafe, Shanghai, China, wrote to the McKinley Music Company that patrons frequently make requests for certain American songs.

MILLS GET MORTON SONG

Jack Mills Inc., have taken over from Jerome H. Remick & Company the fox-trot comedy song entitled "Kiss Mamma, Kiss Papa," by Al Herman and George Fairman. Remick's published the song recently but did not plug it according to the writers who obtained a release of the song from the publishers and made arrangements for Mill Inc., to take it over. The latter concern will release the number immediately.

PONCE RELEASES TWO

Phil Ponce Publications took over two songs last week were released immediately. One of them is entitled "Delaware," a waltz ballad, from Joe McDaniel Music Company, and the other is called "Sweet Mamma (Please come back to Me)," taken over from the Wagner Publishing Company of Indianapolis.

"TO-MORROW" STARTS FAST

Waterson, Berlin & Snyder, believe they have one of the quickest hits of their history in "To-morrow," a fox-trot Dixie song by Roy Turk and J. Russell Robinson. Although the number has been out but a week it is showing up better than either "Marjie" or the "Sheik" did in a much longer period.

KEATS PLACES FIVE

Fred Keats has just placed five songs with the Miller Publishing Co., Chicago, evidently proving that attractive material will find a market even in dull times. He has also placed a popular piano solo with B. F. Wood Music Co.

NEW FIRM RELEASES

Ager, Yellen & Bornstein, Inc., this week announce the first song releases for the opening of the season. They are "Lovin' Sam," "Who Cares?" "Bad Little Boys," and "O, What a Mother I Had."

MUSIC BUSINESS IMPROVING

Max Mayer, of the Richmond Supply Corp., music jobbers, returned last week from a four weeks' trip through New England on both business and pleasure. Mr. Mayer found all dealers very optomistic as to future business in sheet music, and also said that the general sheet music business done during the month of August was decidedly good in comparison with previous months.

Maurice Richmond, head of the corporation who recently returned to his desk after a prolonged illness, was in charge in the absence of Mr. Mayer. Although jobbing piano rolls and phonograph accessories, Mr. Richmond said that the paramount issue of their organization was to give the best service possible to dealers who wanted sheet music and first class service with it. A batch of telegrams are being received daily by Mr. Richmond from his friends in the trade throughout the country, congratulating him on his return to active duty and on the excellent service rendered them by the Richmond-Supply Corporation.

MUSIC MAN A SPENDER

Arthur M. Kraus, a musical director and publisher of 959 East 163d street, the Bronx, was arrested on Wednesday of last week on a charge of disorderly conduct and intoxication made by Miss Gertrude Grimes, a singer of 157 West 57th street. She summoned a patrolman to her apartment and there insisted that Kraus be arrested. She went to the West 47th street station with the prisoner and there explained that Kraus was a former sweetheart whom she no longer permits to call at her apartment.

Kraus reminded her, in the presence of the police, that he had spent $11,000 on her in the last nine days.

HARMS OPENS BOSTON OFFICE

Harms, Inc., has engaged Billy Moran as its New England representative with offices in Boston, Mass., where he will conduct a professional department and generally represent the concern in that territory.

This is a new departure for Harms, Inc., who until now have had practically no out of town representatives, most all of their songs being production numbers.

Mr. Moran until recently was manager of the Boston office of Fred Fisher and is well known in New England music circles.

LEAVING MUSIC BUSINESS

Two young women well known in music circles are leaving the profession this week to take up other duties. Miss Evelyn Rose has severed her connection with Richmond-Robbins, Inc., and is now in the advertising department of an automobile concern. She is continuing her musical studies on the side, however.

Rose Abrams, of the professional department of Joe Mittenthal, Inc., is leaving this week in order to open a music studio, where she will teach music to young folks.

WATERSON OPENS NEW STORES

Henry Waterson, Jr., who for the past five weeks has been traveling throughout the country visiting branch offices and establishing new stores for Waterson, Berlin and Snyder, is in Chicago this week and expects to be back in New York by Saturday.

MENDELSOHN WITH METRO

Jack Mendelsohn, for years manager of the Boston office of the Joe Morris Co., and recently Canadian manager for the Fred Fisher Company, is now sales manager for the Metro Music Co.

BURLESQUE

GEO. PECK GETS COLUMBIA FRANCHISE

OTHER COLUMBIA CHANGES

George Peck has been awarded a franchise on the Columbia Circuit. This is a new franchise and does not take the place of any other. The franchise will be operated under the name of Peck and Kolb and the show will be called "Hippity Hop." Matt Kolb, the producer of the firm, will produce this show.

In the cast which will go into rehearsal Wednesday are Richy McAllister and Harry Shannon, who will be featured and are the comedians. Others are Joe Forte, well-known straight man, who is now with their "Follies and Scandals" on the Mutual Circuit. Forte will close with this show during the present week and start rehearsing at once with the new show. Aline Rogers, ingenue, will also close with the same show, to go with the new one.

Irene Leary, ingenue soubrette, who was with Harry Hasting's Show on the Columbia Circuit last season and who closed at the National Winter Garden last Saturday night, Mattie De Lece, Bob Snyder and Harry Lintz are other members of the company. There will be several more women to sign.

"Hippity Hop" will open in Minneapolis on the regular time October 5. It is the intention, however, of Peck and Kolb to break the show in on some one-nighters on the way West and week before.

This firm of producers have two shows on the Mutual Circuit, "Jazz Babies" and "Follies and Scandals." When one of the officials of that circuit was asked what bearing it would have in Peck and Kolb putting on a Columbia Circuit show, when holding franchises on their circuit, they stated that so long as they did not interfere with the shows of their circuit, it would be all right. The two shows will remain intact on the Mutual Circuit, according to Peck and Kolb, other than the transfer of Forte and Rogers, whom the circuit gave their consent for the transfer.

Reports coming to the headquarters of the Columbia Amusement Company state the several changes in the cast of the Mollie Williams Show will be necessary. Sam Howes Show is in course of reconstruction, both the book and cast. Dave Marion is fixing up both shows.

The Majestic, Scranton, will be shy a Columbia attraction next week. Due to a little mix-up in the bookings this house will remain dark that week. It wouldn't be a bit surprising to learn in the next few days that this house will switch to the Mutual Circuit, for the balance of the season.

McALLISTER JURY DISAGREES

RED BANK, N. J., Sept. 15.—Richy McAllister of the team of McAllister and Shannon, was a defendant in an action brought by Leopold A. Van Sant of Fair Haven for $150 before Judge Wise in the Town Hall here. Van Sant claimed the McAllister's pet dog had attacked two of his sheep one night and killed them. The sheep were dead all right but McAllister said his dog did not kill them, as the dog had been tied up to the bed post in his room all that night. The jury disagreed, eleven in favor of McAllister and one against. This was the second time the case had been tried. The first case turned out the same way. McAllister and Van Sant are neighbors in Fair Haven. John J. Quinn represented McAllister and Alston Beekman was the attorney for Van Sant.

CHANGES IN GARDEN CAST

Frances Cornell, Irene Leary and Arthur Putnam closed at the National Winter Garden last Saturday night. All three gave in their regular two weeks' notices. Miss Leary is going with a vaudeville act. Putnam opened with the Reeves Show in Providence this week and Miss Cornell will rest for a few weeks. Art Rogers, Mae Smith and Dixie Lee opened there Monday.

McCRACKEN DOING PRESS WORK

CLEVELAND, O., Sept. 16.—Sam McCracken has been engaged as publicity man for the Manheim Circuit of Theatres. He will make his headquarters in this city.

McCracken has been with the Barnum-Bailey-Ringling Brothers Circus for years. He will handle the publicity for the new circuit, going to every city there is a house controlled by Manheim. He is in Pittsburgh this week.

WALTERS WITH REVUE

INDIANAPOLIS, Ind., Sept. 14.—Jimmie Walters is doing "straight" with the "Jazz Time Revue" at the Auditorium Theatre this week. This is a Mutual Circuit show. Walters is also a member of the Cadillac Four, one of the features of the show and one of the Five American Dancers.

"JAZZ BABIES" DO WELL

NEWARK, N. J., Sept. 18.—The "Jazz Babies" opened to the biggest audience at the Lyric yesterday of any show since that house has been playing burlesque. Dr. Tunnison, owner of the house and treasurer of the Mutual Circuit claims it's the best show of the sixteen he has seen so far.

"ROCKETS" CAST COMPLETE

The cast of Jean Bedini's and Rube Bernstein's "Rockets" which will open at Miner's Bronx next week, include Holmes and Wells, Armstrong and Howarth, The Sterling Saxophone Four, Frankie and Johnnie, Lew Welch, Ruth Wheeler, Elaine Beasley and Emmett Baker.

BELFRAGE IS TINNEY MANAGER

George Belfrage is now managing the Frank Tinney Revue. Helen McClain (Mrs. Belfrage) is the new prima donna. Belfrage was formerly interested in the "Hip Hip Hooray Girls" on the Columbia Circuit.

SIGNS WITH REEVES SHOW

Maybelle Gibson, prima donna, joined the Reeves Show this week in Providence. Miss Gibson has been in Europe the past three seasons. Previous to that she was with the Reeves Show.

NELSON IN VAUDEVILLE

Bobby Nelson who filled in as an added attraction at the opening of the Park Music Hall is booked for seven weeks in vaudeville opening on Monday of this week in Philadelphia.

FRANK McAVOY CLOSING

Frank McAvoy will close as juvenile of Joe Marks' "Youthful Follies" with Eddie Cole, in Scranton this week. Larry Clark, former juvenile, will return and open in Philadelphia.

RYAN GETS FRANCHISE

Edward J. Ryan has taken over Harry Strous's franchise on the Mutual Circuit, which is working under the title of "Pell Mell." Charlie Rielly is managing the show.

FINBERG IS MARION MANAGER

Harry Finberg has been appointed manager of the Dave Marion, New York office in the Strand Theatre Building.

WESTERN SHOWS ALL DOING WELL

FEW NEED FIXING

The condition of the shows on the Columbia Circuit in the west are reported to be in much better shape than was expected and Jess Burns and Tom Henry who returned on Monday from a three weeks' tour declared that few of the shows need any changing, and that only two or three need fixing.

Sam Howe's Show was about the same as last season, but played by a different cast. This show is to be reconstructed by Dave Marion, after he finishes with the Mollie Williams Show. He is looking after that show in Chicago now according to General Manager Scribner. The Williams Show needs a change in the cast and one set of costumes, it is said.

Other shows needed changes in casts and scenes, and the censors notified the managers, who started at once to make the changes that were recommended.

The censors claim that when the changes have been made in the few shows that need them, everything will be all right.

They also reported that business all along the line was in a healthy condition. Compared with this time last season, the business at all houses is far better.

"TALK OF TOWN" CAST

The cast rehearsing with the "Talk of the Town" in Rochester this week, under the direction of Harry Strous, includes Frank "Rags" Murphy, Chas. Fagan, Frances Marie Texas, Jack Gibson, Paul West, "Pep" Bedford, May Gilson, DuBall and Kinsay, and Happy Dike. Strous will manage the show.

"KANDY KIDS" OPEN

PITTSBURGH, Pa., Sept. 14.—Johnnie Weber and the "Kandy Kids," Jake Potar manager, opened at the Duquesne Monday. The show is very good. It is played as a musical tab, one hour and fifteen minutes. Four shows a day.

DAILEY TWINS AT GAYETY

The Dailey Twins, Eugenia and Eveline are at the Gayety, Brooklyn this week with Frances Farr and her Pacemakers, doing their specialty. This is the second season the Daileys have been with the Pacemakers.

BARNETT & STERN IN ACT

Dot Barnett and Arthur Stern opened in Philadelphia this week as a new act. Miss Barnett had been working with Johnny Baker, who left the act, to join the stock company at Gerard.

RUSSELL & HILL IN NEW ACT

Russell and Hill broke in their new vaudeville act last week and will be seen on the Loew Circuit shortly.

STOCK OUT OF IRVING PLACE

Burlesque stock closed at the Irving Place Theatre last Saturday night. Jewish stock opens there this week.

DOC SUSS MARRIES

Doc Suss and Adelaide Hensley were married on Tuesday of last week at the County Clerk's office.

SUNDAY SHOWS IN BROOKLYN

Sunday concerts will start at the Empire and Casino, Brooklyn, on next Sunday.

BURLESQUES IS NEW SHOW AT PARK MUSIC HALL

To review the production offered last Friday night at the Park Music Hall by the Minsky Brothers from the standpoint of it being something new in the show world, a sort of superior type of musical comedy and burlesque, would be taking advantage of the Messrs. Minsky. They laid themselves open to some criticism by the many announcements that the Park would show a brand-new type of entertainment, and it is not.

The long-awaited uncorking of the Park Music Hall "Burlesques"—pay close attention to the last letter of the word—was attended by a loud pop! it is true, but the ensuing flow of its contents proved it to have no new flavor; it was burlesque that came forth. And it is only as burlesque that the show can be reviewed.

For several things the Minsky Brothers are to be thanked, one of them that they have brought to Broadway Tom Howard, main performer in the show, a comedian who is as distinctly original and drolly comical as we have ever seen anywhere. Besides providing most of the fun of the show, Howard is responsible for the staging of the comedy scenes.

The prologue, entitled "Where Shall We Go," is the promise of something new to follow which the rest of the show does not live up to. Miss Park Music Hall is shown successfully competing with Miss Musical Comedy for the patronage of the public. Following this is a scene on the Bowery. A hold-up bit done by Howard, with William Wainright, Douglas Hunter, Elsa Mavon and Joe Lyons supporting him, is screamingly funny. Rube Goldberg must have seen Tom Howard before he got his idea for his famous cartoon character, Boob McNutt.

Joe Lyons, who throughout the show plays straight for Howard, and does fine work, assists in the next number, in which Sally Fields, in ragged newsboy dress, sings a ballad. The most grudging spectator cannot help but admit that Sally Fields can put over a song. Later she does a specialty that is much too long for anything but vaudeville, three songs and some talk, but her energetic manner helped to put her across for a big hand.

Hamtree Harrington, the colored comedian, was good in several scenes he appeared in, including his "poker club" bit. William Wainright is an excellent character man, his work in the insane asylum bit being a splendid piece of acting.

Sue Creighton, a clever little dancer, with the makings of a real comedienne, led several numbers. Annette Creighton, her sister, is also a neat worker and makes a sweet appearance.

One of the prettiest girls in the show, who is not given enough to do, is Jesse Reece. She works cleverly with the lines assigned to her, but the producers overlooked a good bet when they gave her no numbers to sing.

Elsa Mavon, a fair dancer, seems unaquainted with the art of make-up. The one really good song in the show, a waltz number, is sung by her, but her voice detracted considerably from its quality. Her partner, William Ladd, is very good-looking, but we doubt very much if he will appeal to the class of people who will undoubtedly make up the bulk of the Park's future clientele.

Clare Freeman did well with her lines and her one number, "Pretty Clothes," even though the costume furnished by the management was not particularly attractive.

Bob Nelson, from vaudeville, sang a few songs. If you like St. Vitus dance in your singers, Nelson is the man for you. It must be said, however, that the audience liked him.

Douglas Hunter was fine in several scenes; he reads lines very well. The specialty dances of the Six High Steppers, English girls, went over well.

A great dancing team, fast and exceedingly graceful, is Si Layman and Helen Kling. Their two dancing specialties were the class of the show.

A word must be said for the music furnished by the orchestra, under the able direction of Louie Forman. The opening overture was finely played and was enthusiastically applauded.

The numbers, staged by Max Scheck, the best being a gypsy bit particularly well put on.

There are several things in the show that should come out quick. One of them being the "Street Cleaner's Ball" number, which has some of the most out-of-place lines imaginable. At several places a little unnecessary almost-nude dancing is done by a girl. It looks as though the producers felt the need to give the boys in the balconies a little spice for their money. SID.

MAURICE CAIN ILL

Maurice Cain, general manager of the Hurtig & Seamon office and part owner of the "Mimic World" on the Columbia Circuit, is confined to his home in Ridgefield Park, N. J., with an attack of ptomaine poisoning.

WIGERT MANAGING SHOW

Martin Wigert, former burlesque manager and agent, is managing Gus Hill's "Girl from Greenwich Village," which is playing the Southern time. They opened in Martinburgh, Va., Monday.

Franklin George has joined the Princess Players in Des Moines.

James Barnes will manage the Canadian company of "The Bat."

Frank Dobson has joined the cast of Jack Singer's Shubert Unit, "Hello New York."

Sophie Tucker is headlining the bill at the Orpheum Theatre, Brooklyn, this week.

Master Gabriel is rehearsing a new act to be shown at the local houses next month.

Al Luttringer has installed stock companies in theatres in Salem and Haverill, Mass.

Johnny Johnston and **Leo Hayes** will open in a new act at the Alhambra on October 9th.

Mrs. Sidney Drew is this week headlining the bill at the Albee Theatre, Providence.

Eddie Foy and his family are headlining the bill at B. F. Keith's Boston Theatre this week.

Warren Lewis leaves the W. W. Hodkinson Corporation this week to rejoin the Shubert press staff.

Herman Heller is taking charge of the musical programmes at the Palace Hotel in San Francisco.

Sager Midgely is winning new laurels with his new act "Hello Wife," in the out-of-town vaudeville houses.

Flo Price, Bill Kelly, Joe Doris and **Leo Stone** will be seen in a new act being produced by L. V. Longhurst.

Campbell Casad is now doing the advance work for "The Merry Widow" company, now playing South.

Lillian Fitzgerald is with the Eddie Cantor show "Make It Snappy" playing this week at the Majestic, Brooklyn.

Ruth Parry, for the past two years in stock and motion pictures, will return to vaudeville shortly in a new act.

Robert Livingston has been appointed stage manager for "The Invisible Empire," which Lee Morrison is producing.

Edna Bennett will head a new tabloid, "Miss Devil, Jr.," in which she will be supported by four principals and six girls.

Emmett MacDonald has been added to the cast of "Sonya," the Marc Klaw production, which goes on tour next week.

Mary Dawn left New York for Chicago last week to join the cast of a Shubert unit in which she will be featured.

Frank Martin, of the Leslie Morosco office, has written a new play, "Transplanted," in collaboration with Sidney Lazarus.

Frank Leab returned to New York this week from the Middle West, where he had been vacationing for several months.

ABOUT YOU! AND YOU!! AND YOU!!!

Mrs. Henry B. Harris, widow of the theatrical producer who was lost on the Titanic, is to marry Zach C. Barber, a broker.

Eddie Cook, formerly with Yvette, will be seen in an act of his own, in which he will be supported by Eva Esmond.

Eva Tanguay is headlining the bill at the Cross Keys, Philadelphia, this week. She will play the entire week at the house.

Virginia Milliman is rehearsing a new comedy, "Squaring The Triangle," which will be brought out in vaudeville in a few weeks.

Virginia O'Brien has assumed the leading role in "Sue, Dear," which has been transferred from the Times Square to the Bijou.

Jimmy Sheer and **Arch Hendricks,** with their new "wop" comedy vehicle, will begin work in the Keith Circuit on October 2nd.

Ferris Hartman has leased the Rialto Theatre in San Francisco, for six months, where he will present old-time musical comedies.

Pauline, the mind-reader, reopened in vaudeville at Proctor's Fifth Avenue Theatre on Monday, after a retirement of many years.

Charles Ahearn will present a new act with ten people and six sets of scenery next week at the Franklin and Jefferson Theatres.

Rudy Weidoff, the saxophone soloist, will this season go out with the Victor Artists on their tour of the country which starts next week.

Zaza and **Adele** are featured in a new Joe Howard production called "The Artist's Shop," with Edith May, Bob Stern and Bob Pierce in the cast.

Patsy O'Hearn, a Brooklyn girl is one of the hits in the "Hello Miss Radio" Unit show this week playing at the Crescent Theatre, Brooklyn.

Julius Tannen, who retired from theatricals two seasons ago to enter the furniture business, will return to vaudeville shortly with a new single.

Thomas Healy will reopen his Golden Glades Roof with a new revue the latter part of the month. It will be a combination of ice skating and musical comedy numbers.

Burt Green, who for the past few weeks has been seriously ill at his home in Mt. Vernon, is recuperating and is expected out within the next week or two.

Richard Keene, formerly of the "Music Box," and Bernice Speer, opened with their new dance act for a tour of the Keith time at the Royal Theatre on Monday.

Marie Wells will sing the title role in Henry W. Savage's revival of "The Merry Widow," which started on a tour last week which will extend to the Pacic Coast.

Peter K. Hawley, who is recuperating from lung trouble at Saranac Lake, would like to hear from his friends, who can address him at 10 St. Bernard Street, that city.

Elsie Janis has volunteered to appear at the Come Back Club Camp, Blauvelt, N. Y., after her Saturday night performance at the Palace, in a benefit performance at the Club.

Bill Hallen, formerly of Hallen and Hunter, will be seen on the Orpheum Circuit playing the same bill headlined by Eddie Leonard, who opens in Chicago, September 24th.

Chief Capolican, the singer last season with the Metropolitan Opera Company, is now in vaudeville and this week is appearing at the E. F. Albee Theatre, Providence.

Wells Hawks moved his headquarters to Philadelphia last week to assist in the launching of Sam Harris' new production, "Pomeroy's Past," which opened at the Garrick.

Bob Yates and **Evelyn Reade** have prepared a new act and are now playing it around the middle west. Splendid reports have reached Chicago regarding its comedy value.

Hector Downe, personal representative of Miss M. L. Kelly of Panama, C. Z., is in New York and is making his headquarters at the office of Harry Walker in the Astor Theatre Building.

Victor Herbert, composer of the score for "Orange Blossoms," is to conduct the opening performance of that new comedy with music when it is given at the Fulton Theatre Tuesday, September 19.

Dorothy Raymond, formerly of Jewell and Raymond, and who more recently appeared as a single, has discarded her solo act to team up with Martha Leslie in a new act in which the two will open soon.

Irene Timmons has succeeded Daisy Atherton in the role of Mrs. Sheppard in "The Torch Bearers." Miss Atherton was forced to withdraw from the cast to go on tour with "A Bill of Divorcement."

Edwin J. Mayer has been appointed general press representative for Arthur Hopkins. He is handling the publicity for "The Old Soak" and will also do the exploitation for Ethel Barrymore in "Rose Bernd."

Charles Wilson has been engaged to play leads with the Alhambra Players at Ward and Glynne's Alhambra Theatre, Brooklyn. This week he is appearing in the Otto Kruger role in "Adam and Eva."

Jack Connors, who staged the J. Lawrence Weber-William Friedlander Unit, "Laughs and Ladies," which opened in Indianapolis last week, is now at work staging the "Main Street Follies" for the same concern.

Ben Atwill, who has been handling the big publicity campaign in connection with the opening of the big Eastman Theatre in Rochester, has finished his work in connection with the monster playhouse and is back in New York.

Lou Tellegen & Co., Vincent Lopez, Crawford & Broderick, Lydell & Macy, Gordon & Ford, Frank Van Hoven, Van & Tyson, and Archie & Gertie Falls were on the bill at the Sunday concert at the New Amsterdam.

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Different Colors—A Great Bargain

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TWO SENSATIONAL BALLAD SUCCESSES
Sing them --- they will strengthen your act.
LOVE SENDS A LITTLE GIFT OF ROSES
PUBLISHED IN KEYS OF "C" "E Flat" "F"
THE WORLD IS WAITING FOR THE SUNRISE
PUBLISHED IN KEYS OF "C" "D" "E Flat" "B Flat"
ORCHESTRA LEADERS --
LOVE SENDS A LITTLE GIFT OF ROSES
IS PUBLISHED AS A WONDERFUL WALTZ
THE WORLD IS WAITING FOR THE SUNRISE
IS ISSUED AS A GREAT FOX TROT
Send for professional copy and orchestration to day.
State keys desired.
Better still- Call if you can.
ARTHUR BEHIM Prof. Mgr.
HARMS INC.
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Don't delay --- Wire if necessary.

B. F. KEITH BOOKING EXCHANGE
Week of September 25, 1922

NEW YORK CITY

Palace—Mitty & Tillio—Schicti's Manikins—Joe Cook—Alexanders & John Smith—Lionel Atwill & Co.—Lopez Band.

Riverside—Ten Arakis Japs—Gordon & Ford—Kerr & Weston—Barrett & Cuneen—Bessie Barriscale—Jimmy Lucas—Thornton Flynn—Williams & Taylor—Harry Moore.

Colonial—Mary Hassler—Snow, Columbus & Hector—Leedom & Gardner—Blossom Seeley—Rafayette's Dogs—Jack Wilson—Wm. Ebs.

Alhambra—Lilly von Kovacs—Pinto & Boyle—Marion Harris—Johnny Burk.

Royal—Annette—Hawthorne & Cook.

81st Street—Wayburn's Dancing Dozen—Walters & Walters—Hergedos Sisters—Markell & Gay—Ladora & Beckman.

Broadway—Bigelow & Clinton—Bryant & Stewart.

Fordham (First Half)—Clinton & Rooney—Valerie Bergere & Co.—Van Hoven. (Second Half)—Castleton & Mack—Duffy & Sweeney—Van & Schenck.

Regent (First Half)—Jeanette & Harry Shields—Cameron & O'Connor. (Second Half)—Pierce & Goff.

Coliseum (First Half)—Duffy & Sweeney—Klown Revue. (Second Half)—Valerie Bergere—Chief Coupolican—Pressler & Klaiss—Margo Waldron & Co.

Franklin (First Half)—The Gellis—Lyons & Yosco—Watts & Hawley. (Second Half)—Amaros & Obey—The Sharrucks—Klown Revue.

Jefferson (First Half)—Amaros & Obey—Ruppert Ingalise & Co.—The Sharrucks. (Second Half)—Johnson & Baker—Zuhn & Dries.

Hamilton (First Half)—Johnson & Baker. (Second Half)—Jeanette & Harry Shields.

BROOKLYN

Orpheum—Van Horn & Ines—McLaughlin & Evans—Thank You, Doctor—Elsie Janis—Billy Arlington—Rogers & Wallace—Hall, Erminie & Price—Miller & Bradford.

Bushwick—Archie & Gertie Falls—Haney & Morgan—Will Mahoney—Vadi" & Gygi—Nash & O'Donnell—Jos. Diskay—Lydell & Macey.

Rivera (First Half)—Zuhn & Dries—Claude & Fannie Usher. (Second Half)—Van Hoven.

Flatbush—Boree—Cansinos.

Far Rockaway (Second Half)—Lyons & Yosco—Belle Baker.

BALTIMORE, MD.

Maryland—Eight Blue Demons—Patricola—Are You Married—Brown & Whittaker—Van & Corbett—Adelaide & Hughes.

BOSTON, MASS.

Keith's—Yost & Clady—Dotson—W. & Joe Mandell—Owen McGivney—Bert & Betty Wheeler—Sophie Tucker—Oliver Twist.

BUFFALO, N. Y.

Shea's—Barbette—Van & Tyson—Grace Huff & Co.—Healy & Cross—Rings of Smoke—Davis & Kelly.

CINCINNATI, O.

Keith's—Pauli & Goss—Diaz Monks—Mel Klee—Burns & Grill—Mullen & Francis—Harriet Remple.

CLEVELAND, O.

105th Street—Clown Seal—Pepita Granados Co.—Brent Haynes—Briscoe & Rauh—Conlin & Glass—Craig Campbell—Shaw & Lee.

COLUMBUS, O.

Keith's—Three Kitaros—Joe Roberts—H. J. Conley—B. C. Hilliam—Bill Genevieve & Walters.

DETROIT, MICH.

Temple—The Comebacks—Great Blackstone—Ida May Chadwick & Dad—Levitt & Lockwood—Oriole Terrace Band—Al Herman—Artistic Treat.

ERIE, PA.

Colonial—The Rice—Rae Eleanor Ball & Bro.—Roth Children.

GRAND RAPIDS, MICH.

Empress—Ethel Parker & Co.—Pierce & Ryan—The Letter Writer—Kellum & O'Dare—Maurice Diamond Co.

INDIANAPOLIS, IND.

Keith's—Mary Haynes—Jack Little—Fridkin & Rhoda—Ted & Betty Healy.

LOWELL, MASS.

Keith's—Marion Murray & Co.—Redmond & Wells—Ben Smith—Barnold's Dogs—Anderson & Yvel—Princess Winona—Crafts & Haley.

MONTREAL, CAN.

Princess—The Castillians—Barret & Farnum—Dezso Retter—Emily Lea & Co.—Irene Franklyn—Moran & Mack.

PHILADELPHIA, PA.

Keith's—Joe Browning—Smith & Barker—Burns & Lynn—Howard & Clark—Robbie Gordone—Sam Barton—Wm. Faversham.

PITTSBURGH, PA.

Davis—Martha Pryor—Fifer Bros. & Sister—Yip Yip Yaphankers—Seed & Austin—Bob Anderson & Pony—Thos. E. Shea & Co.

PORTLAND, ME.

Keith's—Beaumont Sisters—Marshall Montgomery—Bronson & Edwards—Al & Fanny Steadman—Libonati—The Parados.

PROVIDENCE, R. I.

E. F. Albee—Autumn Trio—De Lyle Alda—Willie Schreck—Grace Hayes—Norwood & Hall.

ROCHESTER, N. Y.

Temple—Willie Hale & Bro.—Will & Gladys Ahearn—Josephine & Henning—Green & Parker—Demarest & Collet—Lou Tellegen—Lewis & Dody—Flying Henrys.

SYRACUSE, N. Y.

Keith's—Al Striker—Holmes & La Vere—De Voe & Hosford—Mrs. Sidney Drew.

TORONTO, CANADA

Shea's—Jean & Arthur Kelly—Dixie Four—Leo Donnelly & Co.—The Birds—Billy Sharpe Revue.

WASHINGTON, D. C.

Keith's—Raymond Wilbert—Carbell & Romaine—Harriet Marlotte—Kitty Dower—Eric & Ardo—Harry Burns—Choos' Revue.

ORPHEUM CIRCUIT
Week of September 25, 1922

CHICAGO

Palace—Eddie Leonard—Alma Neilson—Langdons—Jimmy Savo—Alex Patty—Reed & Tucker—Merle's Cockatoos—Hallen & Russell.

State Lake—Stanleys—Adelaide Bell—Amoros Sisters—Jack Inglis—Hampton & Blake.

DENVER, COLO.

Orpheum—Edith Tallaferro—Marmein Sisters—Barclay & Chain—Janis & Chaplow—Murray Kissen—Bird Cabaret—Herras & Willis.

DES MOINES, IOWA

Orpheum—Osborne Trio—Jackie & Billie—Herbert Brooks—Jean Granese—Henry Santrey & Band—H. & A. Seymour—Col. Patty & Partner—W. & H. Brown.

DULUTH, MINN.

Orpheum—Jack George Duo—Wilton Sisters—Lola & Senia—Hyams & McIntyre—B. & P. Mayo—Niobe—Val. & E. Stanton.

KANSAS CITY, MO.

Orpheum—Foley & Le Tour—Dooley & Sales—D. D. H.—Juggleland—Geo. Le Maire—Paisey Noon—Trixie Friganza—Conroy & Le Maire.

Main Street—Martin & Moore—Fries & Wilson—Angel & Fuller—Frank Westphal's Orchestra.

LOS ANGELES, CAL.

Orpheum—Duncan Sisters—Anatol Friedland—Haruko Onuki—Family Ford—Vera Gordon—Ramsdells & Deyo.

Hill Street—Princess Wahletka—Bob Murphy—Toney Gray—Johnny Singer & Girls.

LINCOLN, NEB.

Orpheum—Roscoe Alls—Flanagan & Morrison—Paul Decker—Ben Nee One—Duci de Kerekjarto—Flo Lewis—Three Danois Sisters.

MILWAUKEE

Palace—Four Mortons—Alan Rogers—Chas. Harrison—Ormsbey & Remig—Zelaya—Adolphus & Co.—Wells Va. & West.

MINNEAPOLIS, MINN.

Hennepin—Royal Gascoignes—Sheila Terry—Gus Fowler—Novelty Clintons—Williams & Wolfus—McDevitt, Kelly & Quinn.

MEMPHIS, TENN.

Orpheum—Folsom & Band—Dolly Kay—Oliver & Olp—Ten Eyck & Wiley.

NEW ORLEANS, LA.

Orpheum—Florence Walton—Dooley & Sales—Caits Bros.—Langford & Fredks—Harry Breen—McWaters & Tyson—Ernie & Ernie.

OAKLAND, CAL.

Orpheum—Anderson & Burt—Swartz & Clifford—Dave Roth—Franklyn & Charles—Hanako Japs—Mellette Sisters.

OMAHA, NEB.

Orpheum—Lloyd Nevada—Sandy—Joe Rolley—Gus Edwards—Tom Smith—Richard Keane.

PORTLAND, OREGON

Orpheum—York & King—Herbert & Dare—Fisher & Gilmore—Smith & Strong—Kennedy & Berle—Nagyfys—Flashes.

SACRAMENTO AND FRESNO, CAL.

Orpheum—Crane Wilbur—Al K. Hall—Lydell & Gibson—Alexandria—Wylie & Hartman—Peggy Bremmen.

ST. LOUIS

Orpheum—Harry Carroll Revue—Chic Sales—Four Runways—Meehan's Dogs—Little Billy—Bernard & Garry—Gibson & Connelli—El Rey Sisters.

ST. PAUL, MINN.

Orpheum—Lawton—Murray & Gerrish—Three White Kuhns—Leo Beers—Mildred Harris—Jack Norton—Five Minstrel Monarchs.

SALT LAKE CITY, UTAH

Orpheum—Max Fisher's Band—Sewell Sisters—Hurst & O'Donnell—Harry La Vail & Sister—Edith Clifford—Keno & Keyes & Melrose.

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Golden Gate—Oaks & Delour—Jessie Reed—Jacob & Yoshoff Staffan—Jack & Jessie Gibson.

SEATTLE, WASH.

Orpheum—Harry Watson—Weaver & Weaver—Babcock & Dolly—Vincent O'Donnell—Hector—Mme. Herman—Corine & Himber.

SIOUX CITY, IOWA

Orpheum—Brown Sisters—Nancy Boyer—Rubin & Hall—Singer's Midgets—Cervo & Moro—Shattuck & O'Neil—Stan Stanley.

VANCOUVER, B. C.

Orpheum—Cressy & Dayne—Bailey & Cowan—Bankoff & Co.—Simpson & Dean—Bevan & Flint—Koroli Bros.

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WINNIPEG, MAN.

Orpheum—Claudia Coleman—Belle Montrose—Gordon & Day—Davis & Darnell—McCarthy Sisters—Chandon Duo.

F. F. PROCTOR
Week of September 18, 1922

NEW YORK CITY

Fifth Ave. (Second Half)—Joe Browning—Castleton & Mack—Flashes from Songland—Crawford & Broderick—Jans & Whalen.

125th St. (Second Half)—Neil O'Connell—Smiles—Just Girls—George Morton.

58th St. (Second Half)—Driftwood—The Leightons—Canaris & Cleo—Holden & Arrow—Lester & Moore.

23d St. (Second Half)—Sharkey, Roth & Witt—Mirray & Popkova—Gordon & Germaine.

ALBANY

(Second Half)—Magic Kettle—Ross & Watson—Are You Married?—Boyce Combe Co.—Josephine Amaros Co.

ELIZABETH, N. J.

(Second Half)—Rogers & Brown—Bi Ba Bo.

MT. VERNON, N. Y.

(Second Half)—Lew Wilson—Foxworth & Francis—Wayburn's Dancing Twelve—Florence Roberts Co.—Marg. Young—Shone & Squires.

NEWARK, N. J.

Van & Schenck—Florence Brady—Jimmy Lucas Co.—Van Celb & Mary—Show Off.

SCHENECTADY, N. Y.

(Second Half)—Carpos Bros.—DeFiore Alda Co.—Chisholm & Breen—O'Neil & Plunkett—Katoushka.

YONKERS, N. Y.

(Second Half)—A. Alexander Co.—Espe & Dutton—Martell & West.

B. F. KEITH VAUDE. EXCH.
Week of September 18, 1922

NEW YORK CITY

Broadway—Miller & Bradford—Laura Pierpont Co.—Johnson & Baker—Malinda & Day—Reno Sisters & Allen—Burns & Wilson—Three Morax Sisters.

Royal—Toto Hammer—Burns & Lorraine—Tuscano Brothers—Johnny Burke—Keene & Spear—Marion Harris—Versatile Sextette—Leedom & Gardner—Miss Groody & Dave Stampter.

Franklin (Second Half)—Clinton & Rooney—Lyons & Yosco—Berrick & Hart—King Bros.—Joe Laurie, Jr.

Jefferson (Second Half)—Thos. E. Shea—Pierce & Goff—Dunham & O'Malley—Tamaki Four—Cameron & O'Connor—Cecilia Weston.

Hamilton (Second Half)—Wilson & McAvoy—The Sharrocks.

Fordham (Second Half)—Wm. & Joe Mandell—Bessie Barriscale—Jos Diskay—Lew Cooper—Amaros & Obey—Magleys.

Regent (Second Half)—Clark & Story—McCormack Sisters & Bliss—John Ford & Wood Sisters—Al Wohlman.

Harlem Opera House (Second Half)—The Gellis—Wayne, Marshall & Candy.

BROOKLYN

Flatbush—Walters & Walters—Kelso & Lee—Van Hoven—Chief Caupolican—Laura & B. Dreyer.

Riviera (Second Half)—Cartwell & Harris—Rose & Moon—Walters & Gould—Eva Shirley & Band—Jos Diskay—Monroe & Grant—Al Raymond—Janet of France.

Greenpoint (Second Half)—Smith, Cook & Smith—Lewis & Rogers—Carlisle & Lamal.

Henderson's, Coney Island (Second Half)—Fern & Evans—Edna Aug & Co.—Andrew Mack—Uyeda Japs.

Far Rockaway (Second Half)—Nash & O'Donnell—Sylvia Vane Co.—Witt & Winters—Dancing McDonalds—Bryant & Stewart—Marx Bros.

BALTIMORE

Maryland—W. & G. Abern—Cahill & Romaine—Aileen Stanley—Robbie Gordone—Rooney, Bent Revue—Boreo.

COLUMBUS, O.

Keith's—Bob & Tip—Arthur West—Therius—Mullen & Francis—When Love Is Young—Lowry & Prince.

DETROIT, MICH.

Temple—Willie Hale & Bro.—The Letter Writer—Green & Parker—Josephine & Henning—Jack & Dickie Bird—Ibach's Entertainers—Demarest & Collette—Flying Henrys.

GRAND RAPIDS, MICH.

Empress—Cross & Santora—Grace Doro—Stone & Keyes—The Comebacks—La Bernicia.

INDIANAPOLIS, IND.

Keith's—Clown Seal—Pauli & Goss—Binns & Grill—Adams & Griffith—Harriet Remple—Scanlon, Denno Bros. & Scanlon—Little Cottage—Burke & Derkin.

PITTSBURGH, PA.

Davis—Diaz Monks—A Night in Spain—Ted & Betty Healy—Kellam & O'Dare—B. C. Hilliam—The Storm.

ROCHESTER, N. Y.

Temple—Al Striker—Ormsby & Remig—Harry J. Conley & Co.—Marion Weeks—Marc MacDermott & Co.—William Ebbs—Will Collins—Papita Grenados.

SYRACUSE, N. Y.

Keith's—Bill Genevieve & Walter—Briscoe & Rauh—Al Herman—Yip Yip Yaphankers—Fifer Bros. & Sister—Shaw & Lee—Joe Roberts—Claire Vincent.

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WASHINGTON, D. C.

Keith's—Eight Blue Devils—Burns & Lynn—Stars of Yesterday—Patricola & Parker—Kerr & Weston—Wm. Faversham & Co.—Pinto & Boyle—Charlotte Lansing & Co.

BOSTON

Boston—Eddy & Earl—Ann Gray—Zuhn & Dreiss—Texas Four—Bersac's Circus.

Scollay Square—Joe La Vaux—Kennedy & Earl—King & Irwin—Finlay & Hill—Cevene Troupe.

Washington St.—Thirty Pink Toes—Wm. Edmunds & Co.—Morley Sisters—Dunbar & Turner—Ruloff & Elton.

Grand St.—Leddy & Leddy—Zirak—Gypsy Wanderers—Polly's Pets—Homer Romaine.

Howard—Thomas P. Jackson Co.—Redford & Winchester.

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(Second Half)—Morton & Brown—El Cleve—Tie Nut Shop—Cooper & Ricardo—The Sirens.

ALTOONA, PA.

(Second Half)—Sherwin & Kelly—Craddock & Shadney—Sam Mann & Co.—Sampsoff & Douglas—Billy LaMar & Co.

(*Continued on page 25*)

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"DREAMS FOR SALE," OWEN DAVIS COMEDY AT THE PLAYHOUSE

"DREAMS FOR SALE," a comedy in three acts by Owen Davis, produced at the playhouse on Wednesday evening, September 13, 1922.

Jane Baldwin.....Katherine Grey
Rufus Baldwin.....Edward Emery
Martha .....Grace Wooding
Jim Griswold.....Donald Cameron
Mildred Pope.....Rose Burdick
Tommy Kerr.....Raymond Hackett
Anne Baldwin.....Helen Gahagan
Terry .....James Donlin
Peter Nash.....William Holden
"Little Joe".....Luis Alberni
Bill Fallon.....Patrick Henry Crosby
Arthur Nash.....John Bohn
Rosalie Fallon.....Mary Brittain

Owen Davis' latest contribution to the theatre is by no means as good a dramatic piece as his "The Detour" of last year, so it will probably be more successful than that financially unhappy production. In "Dreams for Sale" he has taken the often-used story of the family feuds and the love between the daughter of one family and the son of the other and manufactured a three-act comedy which has some fine moments in it and some very, very slow ones, too.

"Dreams for Sale" is laid for the most part far up in the Maine woods, where two pulp mills are being built by the rival families. There comes young Anne Baldwin, the heroine, and Jim Griswold, the hero. By the neat method of blowing up a truck which contains much needed machinery for her father's rival, the heroine and hero settle the ancient feud between the two families and, incidentally, their future together.

Miss Helen Gahagan, as Anne Baldwin is probably the most delightful young actress who has appeared in Broadway's theatres this season. She flashed like a new comet across the New York stage. In Donald Cameron, as Jim, she is ably supported. Others in the cast who distinguish themselves are Raymond Hackett and Edward Emery.

HAS ADOPTED DAUGHTER

Judgement by default for the sum of $994.70 has been obtained against Raymond Hitchcock by William G. Phillips, assignee for Miss Helen Clifford. Miss Clifford conducts Benfleet Hall, in Surrey, England, a private school for young women.

The claim charges that Eire Hitchcock, adopted daughter of Raymond Hitchcock was a student at the school from June, 1920, to December, 1921, and that all Hitchcock paid for her tuition, board clothes and medical attention was ninety-five pounds, two shillings and six pence.

The balance now due and unpaid the claim charges is $921.75 plus interest which brings the amount up to $994.70.

"Hitchy's" many friends were amazed to hear that he had an adopted daughter in England or this country either, as none of his Broadway acquaintances ever heard of her. She is said to be a young girl of about eighteen years of age.

MUTUAL SHOWS AT FAMILY

The Family Theatre in Rochester opens on the Mutual Circuit next Monday.

AT LIBERTY
After Sept. 5th
DRUMMER, A. F. M.
Neat appearance, steady, reliable, play TYMPANI, BELLS, MARIMBA, DRUMS AND EFFECTS. Read or fake. Any replies must be sure-fire steady jobs. Write LARKINS PORTER, 829 Cadmus St., East Liverpool, Ohio.

"A BAD SURPRISE"
Is one of the Greatest New Musical Comedies in 3 Acts. Written by T. FERRAZZANO. Will be produced soon in one of the Broadway Theatres.

Leo Feist Celebrates 25th Anniversary

Leo Feist on Saturday of last week celebrated the twenty-fifth anniversary of his entrance into the music publishing business and on Saturday evening a party of fifty friends attended a banquet and party at his palatial home in Mt. Vernon.

Close friends, a few relatives and business associates made up the party which began early in the evening and lasted for hours. Hours that passed so quickly that the next day arrived before anyone realized the fact.

The guests were in a reminiscent mood and scores of interesting and amusing stories in connection with the start, the growth and development of the big Feist business were told.

Felix Feist was toastmaster of the banquet and his former connection with the music business put him in possession of much inside information of value in introducing the various speakers. A noticeable feature in connection with the party was the number of employees of the Feist house that had been connected with it almost from its inception and the many experiences related by them were intensely interesting.

Among the speakers were Edgar F. Bitner, one of the early employees of the house who is now its general manager, Philip Kornheiser, professional manager, Rocco Vocco, Chicago manager, Theodore Morse, Sam Danks, Francis Gilbert, A. Gilbert, Will Teller, who has printed the Feist publications since the business started, Joe McCarthy, Harry Tierney and a score of others.

Phil Kornheiser staged a comedy quartet in connection with his speech which scored one of the big hits of the season and he and his party sang a number in which they pictured themselves as they will be twenty-five years hence after all the years of professional department activities.

The party was a big success, it was bright, gay and attractive from beginning to end and enjoyable every minute.

It will be long remembered as one of the big events in the world of music.

The following were present: Edgar F. Bitner, Phil Kornheiser, Cliff Odoms, Theo. Morse, Lee Orean Smith, Meyer Jacobs, J. A. Decatur, Henry Heine, Lester Santly, Arthur Hoffman, Solly Cohen, Gordon V. Thompson, Fred Auger, Floyd Kinney, Bob Miller, Rocco Vocco, A. S. Gilbert, Francis Gilbert, William R. Teller, Vincent Walsh, O. W. Vaughan, B. McClelland, Victor E. Meyer, Felix F. Feist, Nathan Feist, Milton Feist, Leonard Feist, Dr. N. B. Saunders, Luther G. Battin, Al Kornheiser, Howard Johnson, Jos. McCarthy, Harry Tierney, Frank Novak, Walter Dean, Sam Danks, Frank E. Barry, F. C. Bruns, Percy Wenrich, Dave Klein, Sam Meyer, Abe Metzger, Sol Feist, Mrs. Leo Feist, Mrs. Edgar F. Bitner.

Twenty-Fifth Anniversary Banquet Held at the Home of Leo Feist on Saturday Evening, September 16.

After a Successful Season with the
"Greenwich Village Follies"
on the Road
LOUIS BERKOFF
AND SISTER
FRIEDA
Have Been Re-engaged for This Season
NOW APPEARING AT THE SHUBERT THEATRE, NEW YORK

PALACE
(Chicago)

The bill here Monday opened with a juggling act, known as Juggleland. While the two grown folks are on the stage doing their stuff a kid plant in the box makes wise cracks. This would be all right except for the fact that he has an irritating manner that does not win the sympathy of the audience. He is invited to come on the stage and show what he can do, which he does. His juggling is clever but he is not at all funny and should be kept more in character.

Number two spot was filled by Fred Bernard and Sid Garry. They are billed as Southern Syncopators and do a singing and dancing turn. Their dance is clever and neat and the boys have good voices. They do need some new songs, which would do a lot to strengthen the act.

Clarence Oliver and Georgie Olp followed in William Anthony McGuire's corking good playlet, "Wire Collect." Here is a story chock full of humor and real heart interest and holds you every second. It is undoubtedly one of the best vaudeville sketches on the boards to-day. Oliver and Olp act their parts to perfection and get out of the sketch everything possible, which is a lot.

The Runaway Four, which came next, gave a splendid exhibition of agility, acrobatic tumbling, and tomfoolery. The act is a riot from start to finish and this quartette of sailors do the most difficult feats with an ease and abandon that wins them round after round of applause.

The wardrobe trunk of Wells, Virginia and West, through an unfortunate circumstance, did not arrive on time and Bensee and Beard substituted. The team is an excellent one and filled in admirably. Miss Beard does a great imitation of Eddie Foy. She is endowed with plastic features and can do almost anything with her face.

Harry Carroll's act, "Getting Together in Rhyme" with Harry Carroll, Tom Dingle, Patsey Delaney, Kathlene Martyn, Meredith Kiddies and the famous Six Slick Chicks is the feature of the bill. Carroll sits at the piano and explains his troubles in song. Dingle and Delaney do some great dancing and Kathlene Martyn sings in a pleasant voice ably assisted by good looks and a charming personality. The Six Slick Chicks do chorus work and do it a little better than well. The act deserves its headline position and billing but could be improved by richer and more attractive settings.

D. D. H., with his big book and sermon, was next to closing and kept them laughing in good shape. His make-up got a laugh to start with and he never let them rest after he got them going, with his exposition of the frailties of the human race.

"Rainbow's End," a posing act which is better than the usual act of this kind, closed the bill. There are four pretty and well formed girls used in this turn and the settings and lighting effects are both novel and effective. R. B. D.

MAJESTIC
(Chicago)

Michon Brothers, in an acrobatic turn, opened to a packed house. They would go over much better if they would stick to acrobatics and forget their line of chatter.

Seymour and Jeanette, two dusky children, held down second position and fairly ran away with the show. Their clog and eccentric dancing brought down the house. They work hard and deserved lots of applause, which they received.

Arthur DeVoy and company followed with a timely sketch about domestic troubles which went over big with the audience. Each member portrayed his or her part in a very creditable manner.

Kurt and Edith Kuehn won the audience right from the start. Kurt, with his yodling and falsetto singing, combined with the violin playing of Edith Kuehn, came mighty close to being a show stopper.

Roberts and Clark present songs and dances in a very pleasing manner assisted by a piano accompanist who renders an adequate solo.

"You can't play every instrument in the band" means nothing to Harvey Heney and Grace, who play everything from a French horn to a snare drum. They put their act over in good style.

Jack Benny followed with the same line of chatter, word for word, that he has been using for several seasons. It seems as if a man as clever as Benny is could at least interpolate a few new gags.

The Four Nightons closed the show with an artistic posing act in which they represented works of sculpture. B. J. R.

VICTOR SPECIAL ON SEPT. 20

The Victor Company will on September 20 release, as a special, the Paul Whiteman record of "Three O'Clock in the Morning," the big novelty waltz song hit.

On the reverse side of the record will be "Orientale," the popular number by César Cui. This will also be made by Whiteman and his orchestra.

ROLLS AND RECORDS

MEL-O-DEE PRICE CUT

The Aeolian company, manufacturers among other things of Vocalion records and Mel-O-Dee music rolls, have reduced the price of the rolls to $1.00. This is one of the radical changes made by the Aeolian company, the contemplation of which was exclusively announced in the CLIPPER a short time ago.

Mel-O-Dee manufacturers are the oldest in the business and the reduction to prewar prices were made after a careful study of general conditions hastened by an insistent demand of the roll buying public for a high class music roll at this price.

The list of the pianists recording for the Mel-O-Dee is larger than ever, including such artists as Henry Lange, Frank Banta, Cliff Hess, Phil Ohman, J. Russell Robinson, Roy Bargy, Harry Akst, Rudie Erlebach, Franke Milne, also Florence Beebe and Herbert Jones who make a specialty or recording ballads. The Mel-O-Dee catalogue includes every conceivable type of music.

VOCALION OCTOBER RELEASES

The October bulletin of Vocalion Red Records, more or less tentative, includes the following dance numbers: (14394) "Dancing Fool"—"Are You Playing Fair?" (14409); "Tricks"—"Come Along (I'm Through)"; (14395) "Truly"—"Chanson"; (14410) "Coal Black Mammy"—"Two Little Wooden Shoes"; (14411) "Stuttering"—"I Wish I Knew You Really Loved Me"; (14412) "Ji Ji Boo"—"Chicago."

Vocal selections are: (14407) "Sweet Indiana Home" — "Dixie Highway"; (14408) "Oh, Is She Dumb?"—"In My Home Town." Standard record is: (14405) "Honolulu Honeymoon"—"Hawaiian Rainbow."

CHANGES IN RECORDING DEPT.

Frank Hofbrauer, formerly of the Brunswick Recording Laboratory, and Harry Marker, formerly of the Regal Record Company, are now connected with the recording laboratories of the Cameo Record Corporation. Harry Downey, formerly in the 38th street laboratory of the Cameo, has severed his connection with the firm.

A new recording laboratory was opened last week by Cameo at 239 West 24th St.

EVA CLARK WITH OKEH

Eva Clark, who sings the prologue at the Astor theatre where the motion picture "Prisoner of Zenda," is showing, has been signed by the Okeh Record Company as one of its artists. The first record to be released by the Okeh of Miss Clark's will be the song "Zenda," by Lou Breau, which is sung at the Astor theatre.

HENNINGS IN NEW HOME

Frank Hennings of the Cameo Record Corporation took possession last week of his newly built home at Westfield, N. J. The house has all of the most modern conveniences and appliances and is considered as one of the show-places of the town.

JEAN LA CROSSE WITH OKEH

Jean La Crosse, the prima donna, who has been doing a single in vaudeville, will make her first record for the Okeh company this week. She is to sing "Love Sends a Little Gift of Roses" as her first release, which will be placed on the November catalogue.

NEW RECORD NEEDLE

The General Phonograph Corporation which is one of the largest manufacturers of phonograph needles and other accessories, have put out a new kind of needle which is called the Petmech-Multi-Tone capable of playing in three distinct tones, soft, intermediate and loud. The needle can be used ten times and is self sharpening, a half turn being necessary after playing each record. A needle along the same lines made its appearance in this country about ten years ago but manufacture of same was prevented through patent rights difficulties.

SELF STOPPER FOR CAMEOS

Cameo Records are now being made with a self stopping groove which stops the revolving of the disk at the end of a song. The grooves are merely deeper and about an eighth inch apart, and are a continuation at the center of the disk of the sound reproducing grooves. The deeper grooves catch and hold the needle, stopping the machine.

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INGENUE

GLADYS JACKSON

LENA DALY AND BROADWAY BREVITIES

PRIMA DONNA

BERNICE LA BARR

LENA DALEY AND BROADWAY BREVITIES

CROONY BLUES GIRL NEW THIS SEASON IN BURLESQUE

GAIL BANDELL

BUT WATCH ME WITH PECK AND KOLB FOLLIES AND SCANDALS

BEST DRESSED STRAIGHT MAN IN BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND DANCING INGENUE

PECK AND KOLB'S FOLLIES AND SCANDALS

OMIKSE CIMOC

ERNIE MACK

WORKING? YES WITH PECK AND KOLB'S FOLLIES AND SCANDALS

PRIMA DONNA

ALICE CARMEN

SIM WILLIAMS' RADIO GIRLS THANKS TO SIM WILLIAMS AND BILLY GILBERT

PRIMA DONNA

NELL VERNON

FRANK FINNEY REVUE

LILLIAN AND ANNA

MORETTE SISTERS

MUSICAL BABIES SECOND SEASON WITH BILLY WATSON'S BEEF TRUST

SPECIALTY DANCER

CO-FEATURE

C-L-E-O-R-A

SIM WILLIAMS RADIO GIRLS

DIRECTION LOU REDELSHHEIMER

ECCENTRIC AND CHARACTER COMEDIAN

BILLY WALLACE

BILLY K. WELLS' BUBBLE BUBBLE

ART

Powers and Perry

IRENE

SEE WHAT THE CLIPPER, BILLBOARD AND TELEGRAPH SAID

WITH JAZZ BABIES

TRAMP COMEDIAN AND GREATER NEW YORK WHITE MINSTREL

"HAPPY" WILL SMITH

WITH JOE MARKS' YOUTHFUL FOLLIES. COLUMBIA CIRCUIT

GLADYS STOCKTON

SOUBRETTE — JAMES E. COOPER'S BIG JAMBOREE

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

JACQUE WILSON

INGENUE — JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

MISS DORE

DAVE and DORE

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

HAVE YOUR CARD IN THIS DEPARTMENT!

Gertrude Avery

DAINTY SOUBRETTE WITH JOE LEVITT'S "GIGGLES"

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World" — Columbia Circuit

BERT AND PAULINE HALL

PACEMAKERS

Direction LOU REDELSHEIMER

ESTELLE POWELL

Singing—The Blues—with Cain and Davenport's "Mimic World" — Columbia Circuit

Buster Sanborn

SOUBRETTE — RUNAWAY GIRLS, MUTUAL CIRCUIT

H. E. (HAPPY) RAY

A New Blackface in Burlesque, But Not a New Blackface — With PELL MELL

VAUDEVILLE BILLS

(Continued from page 21)

ASBURY PARK, N. J.

(Second Half)—Nathane & Sully—Dewitt & Robinson—Clifton & DeRex—Shieks of Araby.

AUBURN, N. Y.

Ioleen—Kane & Smith—Morgan & Binder—Modern Cocktail.

BAYONNE, N. J.

(Second Half)—Leddy & Leddy—Melofuns—Denno Sisters Co.—Watson Harley.

BINGHAMTON, N. Y.

(Second Half)—Lew Hoffman—Hank Brown Co.—Lou Lawrence—Ed Morton—Bisie Huber—Bison City Four.

BRADFORD, PA.

(Second Half)—Vacca—Princess Nai Tai Tai—Bennett & Lee—Gautier's Toy Shop.

BROCKTON, MASS.

(Second Half)—Chief Blue Cloud & Big Thunder—Juliette Dika—A. & F. Stedman—Hughes' Musical Duo.

CANTON, O.

Visser & Co.—Brent Hayes—Mack & Stanton—Marriage Vs. Divorce—Tabor & Green—Dreams.

CHESTER, PA.

(Second Half)—Dallas Walker—Josephine Harmon—Rudell & Dunigan—Thank You, Doctor—Luckey & Harris—Four Bellhops.

CLARKSBURG, W. VA.

(Second Half)—F. & E. Carmen—Kelly & Brown—Holmes & Holliston—Adrian—Ambition.

EASTON, PA.

(Second Half)—Baggott & Sheldon—Morrissey & Young—Blue Plate—Morris & Shaw—Ed Janis Co.

ELMIRA, N. Y.

(Second Half)—Royal Danes—Adams & Morin—Gracie Emmett & Co.—Reilly & Rogers—John S. Blondy.

FAIRMONT, W. VA.

(Second Half)—Fairfield Four—Eadie & Ramsden—Morgan & Moran—Crystal Bennett Co.

GLOVERSVILLE, N. Y.

(Second Half)—Ruth Davis—Howard & Ross—John Gordon—Dawson Sisters Co.

GREENSBURG, PA.

(Second Half)—Goldie & Ward—Carlton & Bellew—Five Musical Chapins.

HARRISBURG, PA.

(Second Half)—Taylor & Bobbe—Kibbles—The Speeders.

HAZELTON, PA.

(Second Half)—Downey & Whiting—Golden Showers.

HOLYOKE, MASS.

(Second Half)—Kaufman & Caroll—Gier's Musical Ten—James Cullen—LaPolerica Trio.

ITHACA, N. Y.

(Second Half)—Dawson, Lanigan & Covert—Garry Owen—Alexia—Knapp & Cornella—Bud Snyder & Co.

JAMESTOWN, N. Y.

(Second Half)—Wyoming Duo—Tom & D. Ward—Millicent Mower—Oh, You Sheik.

JERSEY CITY, N. J.

Wardell & LaCoste—Dusty Demons—Berite & Cecil—Gaylor & Valerie—Mellow Funn—Kneeland & Powers.

JOHNSTOWN-PITTSBURGH

Mae Miller Co.—Henry & Moore—Randall & Marston—Mildred Millard Co.—Roth Children.

PITTSBURGH-JOHNSTOWN

Cortez Sisters—Phil Davis—The Faynes—Lawrence & Wallace—Geo. L. Graves Co.

LANCASTER, PA.

(Second Half)—V. May & Hayden Twins—Lillian Morton—Hunting & Francis—Hiram.

LAWRENCE, MASS.

(First Half)—Adams & Robinson—Overholt & Young—Tom Brown's Melodyland—McIntyre & Holcomb—Zomater & Smith.

LEWISTON, ME.

(Second Half)—The Marions—H. & G. Dudley—Glenn & Richards—Sandy Shaw—Silva Brann & Co.

LONG BRANCH, N. J.

(Second Half)—Joe Madden—Hall & Shapiro—Elliott & LaTour—Lovenberg Sisters & Neary.

LYNN, MASS.

(Second Half)—Three Whirlwinds—F. & T. Hayden—Mlle Ford Revue—Kelly & Pollock.

MANCHESTER, N. H.

(Second Half)—Danse Fantasies—Princess Winona—Marion Murray Co.—Carson & Willard—Barnold's Dogs.

MIDDLETOWN, CONN.

(Second Half)—J. V. H. Shields—Ruth Goodwin—Hughes & Koore—Esther Trio.

MONTREAL, CANADA

Olga & Parado—Profiteering—Toyland Follies—Burke, Walsh & Nana—Boothby & Evergreen—Two Rozellas.

MORRISTOWN, N. J.

(Second Half)—Thomas Hoier Co.—Taxie—Wilton & Wilton—Salvation Sue.

NEW BEDFORD, MASS.

(Second Half)—Kafka & Stanley—B. & J. Creighton—Awkward Age—Road to Vaudeville—Neil McKinley—Diani & Rubini.

NEW BRITAIN, CONN.

(Second Half)—Hope Vernon—Hayward & Irwin—Snow & Narine—Stolen Sweets.

NEW LONDON, CONN.

(Second Half)—Checkmate—Three McKay Sisters—Visser & Irwin—Fern, Bigelow & King.

NORWICH, CONN.

(Second Half)—Frank Work—Shaw & Preston—Loney Haskell—Hunter, Randall Co.

QUEBEC, CANADA

Six Lunatic Chinks—Rasso—Burke & Betty—Mme. Shee.

PHILADELPHIA, PA.

Wm. Penn (Second Half)—N. & J. Farnum—Bowers, Walters & Cooker—Princeton Five—Roger Grey Co.—Doctor Shop.

Keystone—Little Yoshi Co.—F. Dobson Co.—Stephens & Hollister—Rome & Gaut—Dorothy Roye & G. Five.

PASSAIC, N. J.

(Second Half)—Burt & L. Walton—Dillon & Milton—Hello Wife—Thomson & King—Knowles Lester Co.

PATERSON, N. J.

(Second Half)—Current of Fun—Ernest & N. Veronica—Ovandos Sisters—Haney & Morgan—Alexander & Fields.

PITTSBURGH, PA.

Ardelle Bros.—Roy & DeCotta—Shelby Trio—Katherine—Morris & Flynn—Frances & Wilson—Murray Bennett—Lord & Ritchie.

PITTSFIELD, MASS.

(Second Half)—Follette's Monks—Case & Weston—Milton Sisters—Evans & Morton—Francis & Day.

READING, PA.

(Second Half)—Naynon's Birds—Brady & Mahoney—Lester Lester—Holland & Oden—Fritzi Scheff—Oscar Lorraine.

ROCKVILLE CENTER, N. Y.

(Second Half)—Pisano & Bingham—Wild J. Ward—Leona Hall's Revue.

SHENANDOAH, PA.

(Second Half)—Harry DeCoe—Dolly & T. Kaye—Fisher & Smith.

SO. NORWALK, CONN.

Aerial DeGroffs—Baby Silvia—New Doctor—Oren & Drew—Gypsy Wanderers.

STEUBENVILLE, O.

(Second Half)—Alanson—Jerome & Albright—Thornton, Flynn & Co.—Newport Stirk & Parker.

SYRACUSE, N. Y.

(Second Half)—Ioleen—Kane & Grant—Morgan & Binder—Rubeville.

STAMFORD, CONN.

(Second Half)—Violet & Lois Mrs. & Mr. Hugh Emmett—Al. H. Wilson—Little Cinderella.

TRENTON, N. J.

(Second Half)—Harry Bentell—Exposition Four—Hal Johnson Co.—Howard & Sadler—Collins & Hart.

UTICA, N. Y.

(Second Half)—Stanley & Dorman—Holmes & LaVier—Sabbott & Brooks—Bobby Randall—Modern Cocktail.

WHEELING, W. VA.

(Second Half)—Marlettes Marion—Primrose Four—Redmond & Wells—Earth to Moon.

WHITE PLAINS, N. Y.

(Second Half)—Taylor & Brown—Ahearn & Peterson—The Wainwrights—Vera Burt Saxi Holdsworth.

WILMINGTON, DEL.

(First Half)—Ralph Seabury—Bradbury & Scully—Annabelle—Alice Hamilton—Bostock's Riding School—Joe Darcy—Morton Jewell Co.

YORK, PA.

(Second Half)—The Speeders—Dancing Lorans—Sporting.

ATLANTA AND BIRMINGHAM

Patrice & Sullivan—Jim & Betty Paige—Bond, Wilson & Co.—McFarland & Palace—Canary Opera.

BIRMINGHAM AND ATLANTA

Hazel Moran—Lee & Mann—Perrone & Oliver—Quixey Four—Rialto & Lamont.

NEW ORLEANS AND MOBILE

Fred & Al Smith—Francis Daughterty—Melody Revue—Lemaire, Jones & Co.—Liletta & Co.

MOBILE AND NEW ORLEANS

Louise & Mitchell—Leighton & Duball—Waiman & Berry—Anger & Packer—Stars of Record.

SAVANNAH & JACKSONVILLE

The Levelos—Margaret Ford—Meeker & Redford—Blackface Eddie Ross—McCartone & Marone.

JACKSONVILLE AND SAVANNAH

Valdare & Cook—Rule & O'Brien—Billy Single Clifford—Clara Howard—Pietro.

CHARLESTON AND COLUMBIA

The Rickards—Green & Myra—Johnny's New Car—Harry Jolson—Nelson & Barry Boys.

COLUMBIA, S. C.

(Second Half)—Makin—Inez Hanley & Co.—Sully & Thomas—Olsen & Johnson—Elly & Co.

ROANOKE AND CHARLOTTE

Krayona Radio Co.—Princeton & Watson—Cook & Catman—Chung Wha Four—Samaroff & Sonia.

CHARLOTTE AND ROANOKE

Wolford & Bogard—Green & Lafell—Keene & Williams—Al Shayne—Seven Honey Boys.

RICHMOND AND NORFOLK

Diamond & Brennan—McGrath & Deeds—Babb, Carroll & Syrell.

NORFOLK AND RICHMOND

Willie Solar—Virginia Pearson & Sheldon Lewis—Ryan, Weber & Ryan.

POLI CIRCUIT

Week of September 18, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Jane & Miller—Jewel & Rita—Travis Douglas Co.—Black & O'Donnell—Chas. Ahearn Troupe.

NEW HAVEN, CONN.

Palace (Second Half)—Reddington & Grant—Nan Traveline Co.—Mack & Lane—Broadway Kiddie Cabaret—Roger Williams—Vlasta Maslova Co.

SPRINGFIELD, MASS.

Palace (Second Half)—Bohemian Trio—Ruby Royce—Veterans of Variety—Handers & Mills—Elizabeth Solti Co.

WATERBURY, CONN.

Poli's (Second Half)—Stanley & Spooner—Gene Morgan—Van Dyke & Vincent—Polly & Os—Yarmark.

HARTFORD, CONN.

Capitol (Second Half)—The Duponts—Boudini & Bernard—Langford & Broderick—Kitty Doner Co.—Fields & Sheldon—The Curio Shoppe.

WILKES-BARRE, PA.

Poli's (Second Half)—Dublin Trio—Herman Berrens—The Weak Spot—Sallee & Robles—Klown Revue.

SCRANTON, PA.

Poli's (Second Half)—Earle & Mathews—Kennedy & Davis—J. Rosmond Johnson Co.—Lane & Freeman.

WORCESTER, MASS.

Poli's (Second Half)—Rose & Mayne—Dore Sisters—Anderson & Graves—Ben Welch—Bryant & Broderick.

PANTAGES CIRCUIT

Week of September 25, 1922

WINNIPEG

Daly, Mack & Daly—Tuck & Claire—Kirksmith Sisters—Rigoletto Brothers—Kennedy & Rooney.

GREAT FALLS AND HELENA, MONT.

J. & E. Mitchell—Mills & Miller—Casler & Beasley—Saussman & Sloan—Prosper & Merritt.

BUTTE, ANACONDA AND MISSOULA

Selma Braatz—Brierre & King—Kajiyama—Clifford & Wayne—Stein & Smith—Kluting's Animals.

SPOKANE, WASH.

Bert Shepherd—Billy Kelly & Co.—Welderson Sisters—Vokes & Don—The Lamys.

SEATTLE, WASH.

Kitamura Japs—Mabel Phillip—Pardo & Archer—Abbott & White—Golden Bird—Earl Fuller Band.

VANCOUVER, B. C.

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

TACOMA, WASH.

Carson & Kane—Goetz & Duffy—Billy "Swede" Hall—Page, Hack & Mack.

PORTLAND, OREGON

Juggling Nelson—Feis & Tennyson—Tyler & Crolius—Golden Bird—Rose Wyse—"Stepping Some."

TRAVEL

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

SAN FRANCISCO, CAL.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonesettis.

OAKLAND, CAL.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

LOS ANGELES, CAL.

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

SAN DIEGO, CAL.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

LONG BEACH, CAL.

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

SALT LAKE CITY, UTAH

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corwey—Lipe & Emerson.

OGDEN, UTAH

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dans Artistiques.

DENVER, COLO.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coscia & Verdi.

COLORADO SPRINGS AND PUEBLO, COLO.

Schichtl Marionettes—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

OMAHA, NEB.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bonncer Circus—Marion Gibney.

(Continued on page 29)

REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

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THE SHOWS YOU SEE ARE SELECTED AT RANDOM AND AS YOUR FANCIES DIRECT.

THE AMUSEMENTS YOU ENJOY ARE PICKED AS YOUR DISPOSITION, MENTAL FRAME OF MIND AND CAREFREENESS DICTATE.

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The food you eat is you yourself. It is the foundation of your health, physical condition and vitality. Your food must be carefully prepared in a sanitary way, cooked so as to be deliciously edible and served in a tasteful fashion. Fanciful selection of foods takes second place to substantial, clean and good dishes. Why not try

"PETE'S PLACE"

YOU'VE TRIED THE REST
At 30 West Randolph St.

CHICAGO

NOW TRY THE BEST
Next door to Colonial Theatre

With a seating capacity of three hundred Pete is now able to handle the growing circle of friends and patrons among the profession, where Quality, Service, Delicious Steaks and Chops are the motto.

"PETE'S PLACE" At 30 West Randolph St., with 300 Seats, Is Now Open

"Meet me at 'Pete's Place' after the show" *OPEN ALL NIGHT*

JESSIE RECE QUITS PARK

Jessie Rece who was engaged by Billy Minsky last Spring as ingenue prima donna for his stock company at the Park Music Hall, tendered her notice on the opening night, last Friday, to close Sept. 30. Miss Rece claims that Minsky failed to live up to his agreement he made with her at the time she signed with him, which justified the move she has taken. Her representative is now negotiating to place her with a Broadway production, which will go into rehearsal shortly.

HACKETT WITH "SUCCESS"

Fred Hackett is with Max Spiegel's "Success," a Shubert Unit, working opposite Abe Reynolds.

EVELYN FIELDS SIGNS

Evelyn Fields has been signed as the new ingenue of Peck and Kolbs "Follies and Scandals" on the Mutual Circuit.

FLO DARLEY IN REVUE

Flo Darley opened last Friday in the "La Vie Revue," in which she is featured. Dan Dody staged the new revue.

SIDMAN IN STOCK

PITTSBURGH, Pa., Sept. 13.—Sam Sidman opened in burlesque stock at the Academy Monday. This house is operated by George Jaffe.

Frank Whitman, the dancing violinist, is now in Australia.

BURLESQUE AT GARDEN

BUFFALO, N. Y., Sept. 12.—The Garden Theatre, a Mutual Circuit house, opened here this week to big business. Harry Abbott, Jr., is managing the house.

NETTIE KNISE BOOKED

Ike Weber booked Nettie Knise with Harry Strouse's "Talk of the Town", last week, also Mabel McCloud with the "Frank Finney Revue."

KITTEN ON THE KEYS
ZEZ CONFREY'S

L. J. K. HEIL Says:

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HAMTREE HARRINGTON

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WANTED
Straight Man
Must be Good Singer for
Billy Watson's Beef Trust
11, Orpheum, Paterson; 18, Majestic, Jersey City

CARPENTER 'FATHER' SHOW OPENS

E. J. Carpenter's "Bringing Up Father" company opens in Cumberland, Md., on Wednesday of this week. Carpenter leases the play from Gus Hill. He also operated a "Bringing Up Father" show last season.

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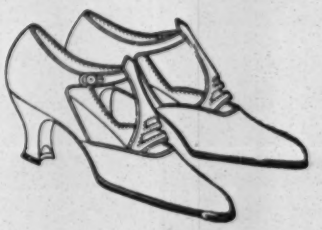
COMPLIMENTS
SAM SWAAB
PROPERTY MAN KEEP SMILING



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ORCHESTRA NEWS

BOOKING ORCHESTRAS FOR ENG.

Murray Pilcer, brother of Harry Pilcer, the dancer who is associated with the Lyons Co., Ltd., of England, sailed Saturday for England after having spent about six weeks in this country booking orchestras for the various hotels and cabarets under their control. Paul Specht will send him two orchestras on the sixteenth with sixty more men and two more orchestras to follow.

Pilcer will return to this country in about six weeks at which time he will again hear new combinations for additional restaurants his concern will open. Orchestras going over are engaged for so many pounds a week instead of dollars, the leader figuring on the rate of exchange when he names his price. Bookings are for ten weeks with an option and transportation is guaranteed both weeks except where the orchestra is kept over ten weeks.

WARREN AT ALTER'S

Stephen F. Warren's Versatile Orchestra is now playing at Alter's Chateau, 86th Street and Lexington Avenue. The six-man combination is composed of the following men: Tom Clines, piano; Bob Search, violin; Wm. A. Ernst, saxophone; Anthony Spadola, banjo; Steve Warren, drums, leader.

Besides playing for the dancing, the orchestra sings, several of the men doing solos as well as quartette work. They were formerly heard at Shanley's Pell Tree Inn.

ORCHESTRA CIRCUIT FORMED

Otis Oliver, well known manager of stock companies, is new general manager of the Beechy Company of Columbus, O., which is operating a circuit which plays concerts and dance orchestras through the middle west.

Each company in addition to furnishing a concert, and music for dances carries three vaudeville acts. Miss Bonnie Lauder is being featured with the No. 1 orchestra.

BIESE FOR PANTHEON

Paul Biese and his orchestra has been engaged to appear at the Pantheon Theatre, Chicago, during the coming season. Biese opened there last week. During the summer Biese furnished the music at the Beaux Arts, Atlantic City. Towards the end of the season there he had several offers but decided that the Pantheon proposition was the best.

WANT AM. ORCHESTRA MEN

Paul Specht has an order from his London associates to provide sixty more men for orchestras in the various hotels and restaurants under the control of the Lyons Co., Ltd. These men will sail in organized groups from time to time during the next few months.

CARL FENTON RETURNS

The Carl Fenton orchestra returned last week from Swamscott, Mass., where they closed their summer engagement at the Sunbeam Inn. On its return the orchestra with Larry Briers at the piano made a series of records for the Brunswick Company, for whom they record exclusively.

PHILLIPS AT DANCELAND

Barney Phillips and his orchestra opened at Danceland, Jamaica, for the season after playing a Broadway engagement all summer. The orchestra is under the management of Phillip Kamm.

STODDARD AT SHANLEY'S

Harry Stoddard and his orchestra open at Shanley's, 43rd Street and Broadway, on the night of Thursday, September 21. Shanley is putting in a new revue and has engaged Stoddard's nine-piece combination to play for the show and the dancing.

Stoddard was formerly at the Beaux Arts, both in Philadelphia and Atlantic City and had the orchestra in the Ed Wynn Carnival for a time. With his present organization he is playing several original orchestrations and a good many special numbers.

LONG RUN FOR RAYMOND

Joe Raymond with his six-piece combination at the Little Club is enjoying one of the longest runs that any orchestra ever had on Broadway. The decorations at the Little Club have been changed, the lights being subdued with rose-colored effects, so that the dancers are barely visible four feet away. The orchestra renders dance music in keeping with the decorations, quiet and subdued, yet in perfect tempo and audible all over the dance floor.

FIRE AT PARADISE

Charles F. Strickland and his orchestra were fired this week. That is, a fire took place in Paradise, formerly Reisenweber's, where Strickland's orchestra has been playing for the last few months, and temporarily interfered with the successful run Strickland has been enjoying. The instruments were saved without damage.

LOPEZ AT PALACE

Vincent Lopez and his Pennsylvania Hotel Orchestra returned to the Palace Theatre this week for an indefinite run with a minimum of seven weeks. Lopez has spent a good deal of time and money to make this act better than the act he opened with at the Palace six weeks ago and he succeeds admirably.

LANIN FOR VAUDEVILLE

Howard Lanin, brother of Sam Lanin, the leader of the orchestra at Roseland, New York, has been engaged with his orchestra to play at the Arcadia Cafe, Philadelphia. During the coming season he will play six or eight weeks of local vaudeville in and around Philadelphia, working at the Arcadia at the same time.

PETTERS REPLACES BIESE

Oscar Petters' Orchestra replaced Paul Biese at the Cafe des Beaux Arts, Atlantic City, last week when Biese left to fill his engagement in Chicago. Petters had just closed an all-summer's engagement at the Bal Tabarin.

PLAYS RETURN DATE

Gus Lazaro and his Serenaders opened at the Rockwell Terrace, Brooklyn, on Monday, September 18. This is a return engagement for Lazaro as he played there last season. He has but recently closed at Bongiovani's in Pittsburgh. His present combination is one of five pieces.

WHITEMAN FEATURES "HOT LIPS"

Paul Whiteman, in his engagement in George White's Scandals, is featuring "Hot Lips," which his trumpet player, Henry Busse, wrote.

HARMONY KINGS IN CHICAGO

The Seattle Harmony kings, under the direction of Jack Neill, open a three days' engagement at the Lincoln Theatre, Chicago, on Monday, September 25. This combination has been touring the West and South and is just completing a successful summer engagement at The Merry Garden Ballroom, Chicago.

The members of the organization are: "Whitey Berquist, piano; Frank Doyle cornet; Hal Hiatt, clarinet; Ed Neibaur, saxophone; Bill Neibaur, drums; Leo Neibaur, trombone; Jerry Herzog, banjo; Jack Neill, musical director; A. H. Linder, business manager.

BERT MULVEY AT HARLEM RITZ

Bert Mulvey's orchestra of seven pieces, playing what is billed as "Invisible Jazz" is now appearing at the Ritz of Harlem, the cabaret under the Alhambra Theatre. Every member of the orchestra doubles on two or more instruments and they make their changes so quickly that the effect is that of an entirely new orchestra.

In the new revue that opens at the Ritz of Harlem this week Bob Schaefer, writer of popular songs, is featured with a chorus of twelve. Al Davis is staging the show.

BIG ORCHESTRA AT AUDUBON

Jules Levy and Joe Gold with their augmented orchestra will be again seen at the Audubon dance hall, 168th street and Broadway, this Winter. The Audubon has been entirely redecorated and will be known as the Rose Garden. Billie Shaw and her entire company from Murray's Roman Gardens will be one of the features of the opening.

HOLLAND AT THE RITZ

Herbie Holland, trumbonist, manager of the Happyland Band and late of Boston Jack's Southland Serenaders is now playing with Bert Mulvey's Orchestra at the Ritz, 125th Street and Seventh Avenue, New York. With him are Artie Meyers, clarinet; Frank Melendez, cornet, and Tom Miller, drums.

DURANTE AT THE ALAMO

Jimmy Durante, orchestra leader, who arrived here recently from a Los Angeles engagement, opened last week at the Alamo Cabaret, with his Gayety Building Boys, featuring Billy McGill, saxophone player, and Durante at the piano. Mr. Durante played at the Alamo for sometime previous to his California trip.

WESTPHAL AT MAJESTIC

Frank Westphal and his Rainbo Orchestra opened Monday at the Majestic Theatre, Chicago, and stopped the show. Westphal has been playing in Chicago for a number of years and has a large following in the Windy City. He has been playing at Fred Mann's Rainbo Gardens for quite some time.

DORNBERGER AT PAVILION

Charlie Dornberger has been booked by Paul Whiteman, Inc., and opened at the Pavilion Royal on Monday, September 18. The Pavilion Royal will probably stay open all during the winter as will many of the other Long Island road houses.

JOHNSON AT PELHAM HEATH

Arnold Johnson and his orchestra opened last week at the Pelham Heath Inn and immediately began to attract attention because of the novelty and originality of several of the arrangements used. Johnson is at present making use of two flutes and a guitar in several of his numbers and the result is an effective rendition of dance music.

The orchestra has just completed a successful season at the Addison Hotel, Detroit, and was heard at the Capitol Theatre in that city also. During the winter season Johnson plays at the Casino St. John, Miami Beach, Florida.

The orchestra is made up of the following men: Arnold Johnson, leader, piano; Edouard Sheasby, violin; John Rose, banjo, guitar, violin; Victor Geoffrion, string bass, bass saxophone, tuba and clarinet; Dudley Doe, E flat alto and B flat soprano saxophones and flute; Bernard Daley, C melody, baritone and B flat soprano saxophones and flute; Harold Sturr, B flat tenor, E flat alto, E flat soprano, C soprano saxophones, flute and oboe; Anthony Natoli, trumpet; Albert Casseday, trombone; Charles Dowski, drums.

The orchestra will remain at the Pelham Heath Inn until they return to Florida for the winter, although they have already been approached on a vaudeville proposition which they may play in conjunction with their local engagement.

JONES AT MOULIN ROUGE

Clarence M. Jones and his orchestra is now playing at the Moulin Rogue Cafe, Chicago. Jones, besides conducting the orchestra at the Moulin Rouge, is a former composer and is now arranging orchestrations for Will Rossiter.

The members of the combination are: Clarence M. Jones, musical director and piano; J. Wright Smith, violin; W. Washington, banjo; Harry Johnston, trumpet; Arthur Hill, trombone; Archie Walls, tuba; Emerson Brown, saxophone; Frank Biggs, drums.

CARR AT BEAUX ARTS

Jimmy Carr and his orchestra opened at the Cafe des Beaux Arts, Philadelphia, on Monday night and is doubling in vaudeville. Carr had been playing for the summer at the Hotel Blackstone, Atlantic City, and last week completed a vaudeville engagement at the Cross Keys Theatre, Philadelphia. He opened at the Alleghany Theatre, Philadelphia, Monday, and will remain there for one week, returning to the Cross Keys the following Monday for a two weeks' engagement.

ONE NIGHT STAND FOR ERDODY

Leo Erdody and his orchestra were booked by Dody and Morris to appear at Mealy's Auditorium, Allentown, Pa., for Thursday night. The men must take a train immediately after the conclusion of the engagement in order to get back in time for the opening of Rainbow, the new dance palace at 1591 Broadway, where Erdody's orchestra will play during the coming season.

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HARRY STODDARD AND HIS ORCHESTRA

Opening SHANLEY'S, Broadway and 43rd St., THURSDAY, SEPT. 21, in conjunction with SHANLEY REVUE, staged by JULIAN ALFRED. Orchestra's personal representative—JOSEPH B. FRANKLIN.

VAUDEVILLE BILLS

(*Continued from page 25*)

KANSAS CITY, MO.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

MEMPHIS, TENN.

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Dean—Oh, Boy.

WESTERN VAUDEVILLE

Week of September 24, 1922

CHICAGO, ILL.

Majestic—Ritter & Knappe—Naio & Rizzo—Hamlin & Mack—Larry Comer—Flirtation—Maxfield & Golson—John Neff—Norris Springtime Follies—Jarvis & Harrison—Echoes of Scotland.

American (First Half)—Rago & Co.—Stanley, Doyle & Reno—Chapman & Ring—Harry Gilbert—"Let's Go." (Second Half)—Hardy Bros.—Mary Reilly—Russell's Minstrels—Morgan & Fay.

Lincoln (First Half)—Hardy Bros.—O'Malley & Maxfield—Waldron & Winslow—Fenton & Fields—Seattle Harmony Kings. (Second Half)—Vanity Fair—Stanley, Doyle & Reno—The Brazilian Heiress.

Academy (First Half)—Harris & Hayman—Village Four—Sawyer & Eddie. (Second Half)—Cello & Co.—Alt & Co.—Ups & Downs.

Kedzie (First Half)—Maxon & Morris—Van & Maxie—Chas. Keating & Co.—Jack Osterman—Corradini Animals. (Second Half)—Medley & Du Pree—Smiling Billy Mason—Lillian Steel & Co.

ST. LOUIS, MO.

Columbia (First Half)—Bell & Eva—Morgan & Ray—Ameta—Don Lanning—Vanity Fair. (Second Half)—Spencer Sisters & Wilbur—Dana & Loehr—Slater, Brockman & Co.—Bob Jones.

Rialto (First Half)—Chadwick & Taylor—Bravo, Michelini & Trujillo—Signor Friscoe—Swift & Kelly—Carl Rosini & Co. (Second Half)—Allen & Lee—Dave Harris—Frank Sabini—Teddy—Rainbow's End.

Grand—Gabby Bros.—Francis & Scott—Hyams & Evans—Carney & Rose—Andrus & George—Doyle & Elaine—Geo. Lovett & Co.—Harry Coleman—Boganny's Comedians.

AURORA, ILL.

Fox (First Half)—Casson & Klem—Whitfield & Ireland—Pearson, Newport & Pearson. (Second Half)—Kinzo—Doree's Celebrities.

BLOOMINGTON, ILL.

Majestic (First Half)—Dave Manley—Jonia's Hawaiians. (Second Half)—Jack Osterman—Brown Girls.

CEDAR RAPIDS, IOWA

Majestic (First Half)—The Show-Off—Ja Da Trio. (Second Half)—Sullivan & Meyers—Melville & Rule—Wood's Mule Circus.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Driscoll, Long & Hughes—Waldron & Winslow—Robt. Heney, Hodge & Co.—Four Erretos.

DAVENPORT, IOWA

Columbia (Second Half)—McRae & Clegg—Bobby Henshaw—Bob Ferns & Co.—Four of Us—Pearson, Newport & Pearson.

GRAND FARGO, N. D.

(First Half)—Royal Sidneys—Al Lester & Co.—Jerry & Gene. (Second Half)—The Vannersons—Dunlay & Merrill—Four Musical Lunds.

GRAND FORKS, N. D.

Orpheum (First Half)—The Vannersons—Dunlay & Merrill—Four Musical Lunds. (Second Half)—Kennedy & Nelson—Harry Cornell & Faye Sisters.

GRAND ISLAND, NEB.

Majestic (First Half)—Raltus Trio—Jack Lee—Jack Levy & Crowell Sisters. (Second Half)—Villani & Villani—Cleveland & Dowry.

KANSAS CITY, MO.

Main Street—Martin & Moore—Fries & Wilson—Frank Westphal—Angel & Fuller—Emerson & Baldwin.

Globe (First Half)—Walker & Brown—Bob Jones. (Second Half)—Paul Kirkland & Co.—Mary Bilisbury—Billy Walsh—Four Ishikawa Bros.

LEAVENWORTH, KAN.

Orpheum (First Half)—Paul Kirkland & Co.—Mary Billsbury—Billy Walsh—Ploner's Alpine Singers.

LINCOLN, NEB.

(First Half)—Bollinger & Reynolds—Villani & Villani—Jack Levy & Crowell Sisters—Cleveland & Dowry. (Second Half)—Beagy & Clauss—Village Band—Eddie Hill—Baltus Trio.

MADISON, WIS.

Orpheum—Geo. & Mae Lefevre—Daly & Burch—Walter Fishter & Co.—Duval & Symonds—Bernivici Bros.—Lillian Jewell & Falkner.

MILWAUKEE, WIS.

Majestic—Brosius & Brown—Francis & Marsell—Sherlock Sisters & Clinton—Walzer & Dyer—Lew Cantor's "Manicure Shop"—Jack Benny.

MINNEAPOLIS, MINN.

Seventh Street—Maude Ellett & Co.—Hayden, Goodwin & Rowe—Douglas Graves & Co.—Leo Haley—Barber & Jackson—Cotton Pickers—Bert Howard—Selbini & Grovini.

OMAHA, NEB.

Empress (First Half)—Beagy & Clauss—Kramer & Johnson—Anderson & Goines—Village Band. (Second Half)—Nancy Boyer & Co.—Bayes & Fields.

PEORIA, ILL.

Orpheum (First Half)—Cross & Santoro—Four of Us—Robt. Henry Hodge & Co.—Charlie Olcott—Natalie Harrison & Co. (Second Half)—Lillian Gonne & Co.—Roy La Pearl—Bravo, Michelini & Trujillo.

RACINE, WIS.

Rialto—Maxon & Morris—Humberto Bros.—Lamberti—Let's Go—Whitfield & Ireland—Corridini's Animals.

ROCKFORD, ILL.

Palace (First Half)—Geo. & Mae Lefevre—Daly & Burch—Walter Fishter & Co.—Duval & Symonds—Bernivici Bros.—Lillian Jewell & Faulkner. (Second Half)—Michon Bros.—Lloyd & Goode—Skelly & Heit Revue.

ST. JOE, MO.

Electric (First Half)—Bell & Wood—Bayes & Fields. (Second Half)—Frank Browne—Kramer & Johnson—Lightelle & Coffman—Ploner's Alpine Singers.

SIOUX CITY, IOWA

Orpheum (First Half)—Browne Sisters—Nancy Boyer & Co.—Ruben & Hall—Singer's Midgets. (Second Half)—Shattucks & O'Neil—Stan Stanley & Co.—Singer's Midgets.

SIOUX FALLS, S. D.

Orpheum (First Half)—Brown, Gardner & Trahan—Cliff Clark—The Wonder Girl. (Second Half)—The Stanleys—Fred Lundberg—Graham, Reed Sisters & Darden—Ja Da Trio.

SOUTH BEND, IND.

Orpheum (First Half)—Hubert Dyer & Co.—Fenwick Girls—Harvey, Heney & Grace—Shireen—"Smiling" Billy Mason—Walther Manthey & Girlies. (Second Half)—Seymour & Jeanette—Shireen.

SPRINGFIELD, ILL.

Majestic (First Half)—Driscoll, Long & Hughes—Bob Ferns & Co.—Signor Friscoe—Four Erretos. (Second Half)—Chadwick & Taylor—Monroe & Mae—Dave Harris—Althea Lucas & Co.

TERRE HAUTE, IND.

Hippodrome (First Half)—Chas. & Helen Polly—Seymour & Jeanette—Thompson—Faber & Burnett—Rainbow End. (Second Half)—Hubert Dyer & Co.—Fenwick Girls—Harvey, Heney & Grace—Walther Manthey & Girls—Carl Rosini & Co.

TOPEKA, KAN.

Novelty (First Half)—Paul Kirkland & Co.—Mary Billsbury—Billy Walsh—Ploner's Alpine Singers. (Second Half)—Bell & Wood—Don Lanning—Jack Levy & Crowell Sisters.

WATERTOWN, S. D.

Colonial—McNally—Fiske & Fallon—Fred Lundberg—Graham, Reed Sisters & Darden.

CHICAGO KEITH OFFICE

Week of September 24, 1922

CINCINNATI, O.

Palace—Yokohama Boys—Davis & Bradner—John Geigher—Walter Percival Co.—Will & Mary Rogers—"Chic Supreme"—Worth & Willing.

CLEVELAND, O.

Read's Hippodrome—Paul Sydell—Pierce & Dunn—Grew-Pates Co.—Savoy & Capps—Shadowland—Hughie Clark—Carnival of Venice.

CLINTON, IOWA

Capitol (Second Half)—Musical Hunters—Bob Mills—Lane & Harper—Ducos Bros.

DAYTON, OHIO

Keith's (First Half)—The Halkings—Fairman & Furman—Crane, May & Crane—"Mother Goose." (Second Half)—Billy Gerber Revue—Billy Doss.

DETROIT

La Salle Garden (First Half)—Sealo—Sawyer Girls—J. & Elsie Farrell—Russell's Minstrels. (Second Half)—Hollins Sisters—"Mother Goose."

EVANSVILLE, IND.

Victory (First Half)—Melroy Sisters—Flanagan & Stapleton—Joe Regan Co.—Earl & Edwards. (Second Half)—Twyman & Vincent—Cassob & Klem—Donna Darling Co.—Cantwell & Walker—Emmy's Pets.

FLINT, MICH.

Palace (First Half)—Nelson's Patience—Earle & Mullen—Vogert & Nelson—McGreevy & Jefferies. (Second Half)—Singing Trio—Four Cheerups—Joe & Martin Kennedy—Seebacks.

FT. WAYNE, IND.

Palace (First Half)—Hollins Sisters—Karl Gardner. (Second Half)—Sealo—Georgia Howard—Johnson Bros. & Johnson.

KALAMAZOO, MICH.

Regent (First Half)—Singing Trio—Townsend Wilbur Co.—Clifford & Leslie—Four Cheerups. (Second Half)—Joe & Elsie Farrell—Earle & Mullen—Four Kings & Dad—Joe & Clara Nathan.

KOKOMO, IND.

Strand (First Half)—McIlyer & Hamilton—Bob Mills—Lane & Harper—Martini & Maximilian. (Second Half)—Rexo—Milroy Sisters—Earle & Edwards—Jonias' Hawaiians.

LEXINGTON, KY.

Rosali (First Half)—Caigani Troupe—Lyle & Virginia—Billy Doss—Billy Gerber Revue—Porter White Co. (Second Half)—The Halkings—Fairman & Furman—Renard & West—Crane, May & Crane.

LOUISVILLE, KY.

National (First Half)—Ducos Bros.—Dorothy Farris Co.—Cantwell & Walker—Napanees—"Runaways"—Denyle, Don & E.—Gilroy, Haynes & Mont. (Second Half)—Fred & Al Smith—Frances Dougherty—Melody Revue—Lilletta & Co.—Schiare Jones Co.—J. Herbert, Jr., Co.

MUSKEGON, MICH.

Regent (First Half)—Moher & Eldridge—Four Kings & Dad—Gruet, Kramer & G. (Second Half)—Sawyer & Eddy—Bogert & Nelson—Townsend Wilbur Co.

NASHVILLE, TENN.

Princess (First Half)—Fred & Al Smith—Frances Dougherty—Melody Revue—Schiare Jones Co.—Lilletta & Co. (Second Half)—Ducos Bros.—Dorothy Farris Co.—Cantwell & Walker—Napanees—"Runaways."

PADUCAH, KY.

Orpheum (First Half)—Musical Hunters—Renard & West—Walmsley & Keating—Gilroy, Haynes & M. (Second Half)—Mowatt & Mullen—Swift & Kelly.

RICHMOND, IND.

Murray (First Half)—Capman & Capman—The Volunteers—Bell & Caron. (Second Half)—Kimball & Goman—Joe Regan Co.—Faber & Burnett—Martini & Maximilian.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Gus Erdman—Mrs. Eva Fay—Joe & M. Kennedy—Seebacks. (Second Half)—Nelson's Patience—Sawyer Girls—Harry Bussey—Mrs. Eva Fay.

TERRE-HAUTE, IND.

Liberty (First Half)—Andrieff Trio—Twyman & Vincent. (Second Half)—Burke, Larry & Co.—Bell & Caron.

MARCUS LOEW CIRCUIT

Week of September 25, 1922

NEW YORK CITY

American (First Half)—Cliff Jordan & Co.—Ross & Girls—Downey & Claridge—Jack & Mary Graham—Wyatt's Lads & Lassies—Keene & Fredericks—Homer Lind & Co.—Harry Tighe—Reo & Helmar. (Second Half)—Musical Alvinos—Ergotti & Herman—Helene Davis & Co.—A Jazz Jubilee—Ryan & Ryan—Eddie Clark—Fields & Fink—Van & Emerson.

Boulevard (First Half)—Pesci Duo—Taylor, Macy & Hawks—Eddie Clark & Co.—Race & Edge—Arnaut Trio. (Second Half)—Maurice & Girlie—Louis London—Van & Carrie Avery—Wilson & Kelly—Lady Alice's Pets.

Delancey Street (First Half)—Edwards & Allen—Musical Alvinos—Fields & Fink—Archer & Belford—American Comedy Four—Four Danubes. (Second Half)—Pesci Duo—Stevens & Laurell—Frank Mullane—Murray Leslie & Girls—Demarest & Williams—Gordon, Girlie & Gordon.

State (First Half)—Van & Emerson—Goldie & Ward—Irving & Elwood—Mason & Bailey—"When We Grow Up"—Frank Mullane—Little Cinderella. (Second Half)—Reo & Helmar—Ross & Girls—Otto Bros.—Kimberly & Page—Jimmy Lyons—Musical Spillers.

Avenue B (First Half)—Mistakes of 1922. (Second Half)—Arrosmiths—Lou & Grace Harvey—Voice & Money—American Comedy Four—Oddities of 1922.

Greeley Square (First Half)—Maurice & Girlie—Challis & Lambert—Little Lord Robert—Helene Davis Co.—Demarest & Williams—The Cromwells. (Second Half)—"You'd Be Surprised."

National (First Half)—"You'd Be Surprised." (Second Half)—Downey & Claridge—Challis & Lambert—"When We Grow Up"—Race & Edge—"Yachting."

Orpheum (First Half)—Gordon, Girlie & Gordon—Ubert Carlton—Murray Leslie & Girls—Philbrick & DeVoe—C. Wesley Johnson & Co. (Second Half)—The Cromwells—Keene & Fredericks—Little Lord Robert—Fox & Britt—Arnaut Trio.

Lincoln Square (First Half)—Williams & Daisy—Louis London—Lambert & Fish—Fox & Britt—Jazz Jubilee. (Second Half)—Cliff Jordan & Co.—Goldie & Ward—Homer Lind & Co.—Taylor, Macy & Hawks—C. Wesley Johnson & Co.

(*Continued on page 30*)

JUST OUT

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DEATHS

JOHN J. SHEEHAN, who for nearly fifty years has been in the theatrical business, died at his home in Brooklyn on September 13.

Starting as a jig dancer in the early seventies, he soon afterward joined a black face song and dance act put on by Hyde & Behman called the Four Planets. In the act were Callan, Haley, McDermott and Sheehan. After a few seasons with that act he joined the Talbott, Sullivan and Smith act and in later years did a singing and talking act with his son Dan.

For the past six years he has been stage door man at the Empire Theatre, Brooklyn. He was about seventy years old and leaves a sister, son and several grandchildren.

HAROLD OTIS SKINNER, actor, died last Wednesday night in San Diego, California, where he had gone for his health following a nervous breakdown. He was a nephew of Otis Skinner and son of Charles Montgomery Skinner, a former dramatic critic of the Brooklyn Daily.

Mr. Skinner entered upon his stage career after being graduated from St. Laurence University in 1912. In "Kismet" he was promoted by his uncle until he played one of the leading roles. He also appeared in "Potash and Perlmutter," "The Bird of Paradise," and with Robert Mantell in various Shakesperian roles.

His greatest success was made in "Mecca," at the Century Theatre in which he appeared as Nur-al-Din.

Mr. Skinner married Miss Evelyn Farrar, daughter of the Rev. and Mrs. Charles E. Farrar of Eureka, Cal., in Trinity Church in this city on July 27, last year. Mrs. Skinner, a graduate of the University of California, appeared on the stage in the West before coming to New York, and also played in "Mecca" with her husband.

IN LOVING MEMORY
Of Our Darling Son and My Dear Husband
WM. J. McINTYRE
Who Left This Earth Sept. 19th, 1921
"MAY HIS SOUL REST IN PEACE"
FATHER, MOTHER, WIFE

ISADORE COLEMAN LEVEY, father of Bert Levey, died in San Francisco, Cal., after an illness of over a year. In his younger days Mr. Levey and one of his brothers, under the name of Leon Brothers, appeared in various theaters, doing a blackface act.

In addition to his wife, he is survived by three sons and two daughters, and three brothers.

ROWLAND BUCKSTONE, actor, died in London last week at a nursing home. He arrived there from the United States but two weeks previous and almost immediately was taken sick. He was buried at Chiswick, England.

Mr. Buckstone was born at Denham, Kent, England, in 1860 and made his debut on the stage when seventeen years old, in Edinburgh, playing Jack Slang, in "She Stoops to Conquer." His father was also an actor.

During his long career, he became well known in the United States and other countries. He supported Dion Boucicault, Fanny Davenport and Mary Anderson. In the early days of his stage career Mr. Buckstone appeared on the same stage with his father. His first American appearance was in 1884 at the Fifth Avenue Theatre where he took the part of Lambert Streyke in "The Colonel." After touring for a time under Charles Frohman's management, Mr. Buckstone became associated with E. H. Sothern and was with him for many years, taking part in more than thirty productions. He was a member of the Lambs, and Players Clubs in New York and the Garrick Club in London.

FRANK PEARCE (Smith), well known as manager of burlesque attractions, died at the Hahnemann Hospital, Scranton, Pa., Sept. 12, after an illness of two weeks. He was taken ill, after he had brought the Frank Finney Revue to Scranton.

He was 65 years old and was born in Philadelphia. At an early age he entered the theatrical profession and has been identified with some of the leading enterprises. For the past fifteen years he has been associated with Charles H. Waldron, with the exception of two seasons at the Academy, Buffalo.

At Scranton, he contracted what he thought was a "slight cold," and always being a very active man he would not consent to lay off until pneumonia had set in.

The funeral services, held in the parlors of Oliver H. Bair, were attended by a number of his intimate friends and theatrical acquaintances. The casket was banked in a beautiful bed of flowers sent from various parts of the country. A very beautiful tribute was a floral blanket that completely covered the casket, received from the members of the Frank Finney Revue.

Twelve members of Red Bank Lodge, No. 233, B. P. O. E., of which he was a member, conducted the services. The pallbearers were all theatrical friends of Mr. Pearce, of many years' standing, and consisted of Chas. F. Edwards, now manager of the Casino Theatre, Philadelphia, George Karlavagn, Lewis Stark, James Kinney, Joe Weinert and Morton Schumacher. Mr. Smith is survived by a widow. Interment was made in Northwood Cemetery, Philadelphia, the 14th. He is survived by his widow, one sister and a brother.

SKETCHES TO ORDER
M. J. FLOOD, Box 4406, Nicetown, P. O., Philadelphia, Pa.

VAUDEVILLE BILLS

(Continued from page 29)

Victoria (First Half)—Ergott & Herman—Stevens & Laurell—Hart, Wagner & Eltis—Townes & Franklin—Clay Crouch & Co. (Second Half)—Arnold & Florence—Arthur & Lydia Wilson—Jack & Mary Graham—Ubert Carlton—Wyatt's Lads & Lassies.

BROOKLYN

Metropolitan (First Half)—Arnold & Florence—Ryan & Ryan—Wm. Saxton & Co.—Jimmy Lyons—Musical Spillers. (Second Half)—Mason & Bailey—Lambert & Fish—Klass & Brilliant—Little Cinderella.

Fulton (First Half)—Lady Alice's Pets—Lou & Grace Harvey—Van & Carrie Avery—Monte & Lyons—"Yachting." (Second Half)—William & Daisy—Irving Elwood—Archer & Belford—Hart, Wagner & Elise—"Putting It Over."

Gates (First Half)—Farrell & Hatch—Kimberly & Page—Wilson & Kelly—"Putting It Over." (Second Half)—Four Danubes—Monte & Lyons—Frey & Rogers—Philbrick & DeVoe—Clay Crouch & Co.

Palace (First Half)—Fulton & Mack—Wardell & LaCosta—Voice & Money—Four Tin Types—Oddities of 1922. (Second Half)—Mistakes of 1922.

Warwick (First Half)—Great Celeste—Wm. St James & Co.—Bobbe Carbone & Co.—Dance Creations. (Second Half)—Turner Bros.—Ward & LaCosta—Glade Correlli & Co.—Hughes & Pam.

BOSTON

Carl & Emma Frabel—Molino & Wallace—Jans & Whallen—Jack Walsh & Co.—Permaine & Shelly—"Stepping Around."

BUFFALO

Montambo & Nap—Lee Mason & Co.—Frank Stafford & Co.—Calvin & O'Connor—Sunbeam Follies.

LONDON, CAN.

(First Half)—Bader LaVelle Troupe—Pitzer & Daye—York & Maybelle. (Second Half)—LaBelge Duo—Gordon & Healy—Miller, Packer & Selz.

MONTREAL

The Rackos—Reeder & Armstrong—Broken Mirror—Tilyou & Rogers—Camia's Variety—Dancers.

DAYTON, OHIO

Ward & Teller—Grace Don—Telephone Tangle—Rogers & Gregory—Popularity Queens.

OTTAWA

Will & Blondy—Chad & Monte Huber—Great Howard—Browning & Davis—"Dummies."

PROVIDENCE

(First Half)—Blum Bros.—Betty, Wake Up—Wair & Crest—Olga & Nicholas. (Second Half)—Harry Bewley & Co.—Green & Burnett—Cameo Revue.

BALTIMORE

Jeannette & Norman Bros.—Grace & Eddie Parkes—St. Clair Twins & Co.

NEWARK, N. J.

Harvard Bruce & Winifred—Wm. Dick—Lester Bernard & Co.—Dunham & Williams—At the Party.

SPRINGFIELD, MASS.

(First Half)—John & Ella Burke—Harry Bewley & Co.—Green & Burnett—Cameo Revue. (Second Half)—Blum Bros.—Betty, Wake Up—Weir & Crest—Olga & Nicholas.

WASHINGTON, D. C.

Walter Gilbert—Gordon & Delmar—Nevins & Gordon—Weber & Elliott—The Old Timers.

WINDSOR, CAN.

(First Half)—LaBelge Duo—Gordon & Healy—Miller, Packer & Selz. (Second Half)—Bader LaVelle Troupe—Pitzer & Daye—York & Maybelle.

HOBOKEN, N. J.

(First Half)—Turner Bros.—Nick & Gladys Verga—Schaefer, Weyman & Carr—Marston & Manley—Fred Lorraine & Co. (Second Half)—Manuel Romaine—Dance Creations—McCormack & Irving—Frear, Baggott & Frear.

CIRCUS ROUTES

Gollman Brothers—Warrensburg, Mo., Sept. 20; Butler, 21; Nevada, 22; Yates Centre, Kan., 23.

Main, Walter L.—Batavia, N. Y., 20-23; Corning, 25; Wellsboro, Pa., 26; Lock Haven, 27; Sunbury, 28; Coatesville, 29; Phoenixville, 30.

Ringling Brothers—Barnum & Bailey Combined—Douglas, Ariz. 20; El Paso, Texas, 21; Las Cruces, N. M., 27; Albuquerque, 23.

Sells-Floto Circus—Winslow, Ariz., 20; Albuquerque, N. M., 24; Las Vegas, 22; Trinidad, Colo., 23; Great Brud, Kan., 25; Wichita, 26; Bartlettsville, Okla., 28; Tulsa, 29; Independence, Kan., 30.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Omaha, 18-23; Gayety, Minneapolis, 25-30.
Big Jamboree—Colonial, Cleveland, 18-23; Empire, Toledo, 25-30.
Billy Watson Beef Trust—Majestic, Jersey City, 18-23; Hurtig & Semon's, New York, 25-30.
Bowery Burlesquers—Binghamton, 20; Colonial, Utica, 21-23; Gayety, Montreal, Can., 25-30.
Bon Tons—Orpheum, Paterson, 18-23; Majestic, Jersey City, 25-30.
Broadway Brevities—Gayety, St. Louis, 18-23; Gayety, Kansas City, 25-30.
Broadway Flappers—Gayety, Minneapolis, 18-23; Gayety, Milwaukee, 25-30.
Bubble Bubble—Gayety, Boston, 18-23; Grand, Worcester, 25-30.
Chuckles of 1923—Gayety, Montreal, Can., 18-23; Gayety, Boston, 25-30.
Dave Marion's Own Show—Gayety, Kansas City, 18-23; Gayety, Omaha, Neb., 25-30.
Flashlights of 1923—Casino, Philadelphia, 18-23; Palace, Baltimore, 25-30.
Follies of the Day—Gayety, Louisville, 18-23; Gayety, St. Louis, 25-30.
Frank Finney Revue—Gayety, Washington, 18-23; Gayety, Pittsburg, 25-30.
Folly Town—Empire, Toronto, Ont., 18-23; Gayety, Buffalo, 25-30.
Giggles—Miner's Bronx, New York, 18-23; Empire, Providence, 25-30.
Greenwich Village Revue—Casino, Brooklyn, 18-23; Majestic, Scranton, 25-30.
Hello Good Times—Gayety, Detroit, 18-23; Empire, Toronto, Can., 25-30.
Sam Howe's Show—Gayety, Milwaukee, 18-23; Columbia, Chicago, 25-30.
Jimmie Cooper's Beauty Revue—Gayety, Pittsburgh, 18-23; Colonial, Cleveland, 25-30.
Keep Smiling—Empire, Newark, 18-23; Orpheum, Paterson, 25-30.
Knick Knacks—Columbia, Chicago, 18-23; Star & Garter, Chicago, 25-30.
Let's Go—Olympic, Cincinnati, 18-23; Gayety, Louisvile, 25-30.
Maids of America—Empress, Chicago, 18-23; Gayety, Detroit, 25-30.
Mimic World—Empire, Toledo, 18-23; Lyric, Dayton, O., 25-30.
Mollie Williams' Show—Star & Garter, Chicago, 18-23; Empress, Chicago, 25-30.
Radio Girls—Hurtig & Semons', New York, 18-23; Cohan's, Newburg, 25-27; Rialto, Poughkeepsie, 28-30.
Reeve's Show—Empire, Providence, 18-23; Casino, Boston, 25-30.
Rockets—open, 18-23; Miner's, Bronx, New York, 25-30.
Step on It—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
"Sliding" Billy Watson, Fun Show—Empire, Brooklyn, 18-23; Empire, Newark, 25-30.
Social Maids—Casino, Boston, 18-23; Columbia, New York, 25-30.
Step Lively Girls—Lyric, Dayton, 18-23; Olympic, Cincinnati, 25-30.
Talk of the Town—Gayety, Rochester, 18-23; Ithaca, 25; Elmira, 26; Binghamton, 27; Colonial, Utica, 28-30.
Temptations of 1923—Gayety, Buffalo, 18-23; Gayety, Rochester, 25-30.
Town Scandals—Columbia, New York, 18-23; Casino, Brooklyn, 25-30.
Wine, Woman and Song—Cohen's, Newburgh, N. Y., 18-20; Rialto, Poughkeepsie, 21-23; Empire, Brooklyn, 25-30.
Youthful Follies—Majestic, Scranton, Pa., 18-23; Casino, Philadelphia, 25-30.

MUTUAL CIRCUIT

Broadway Belles—Howard, Boston, 18-23. Open 25-30.
Band Box Review—Majestic, Albany, 18-23; Plaza, Springfield, Mass., 25-30.
Baby Bears—Duquesne, Pittsburgh, 18-23; Broadway, Indianapolis, 25-30.
Follies and Scandals—Rialto, New Brunswick, N. J., 18-23; Bijou, Philadelphia, 25-30.
Frances Farr and Her Pacemakers—Gayety, Brooklyn, 18-23; Lyric, Newark, N. J., 25-30.
Heads Up—Bijou, Philadelphia, 18-23; Folly, Baltimore, 25-30.
Hello Jake Girls—Bandbox, Cleveland, 18-23; Garden, Buffalo, 25-30.
Jazz Babies—Lyric, Newark, N. J., 18-23; Rialto, New Brunswick, N. J., 25-30.
Jazz Time Revue—Lyceum, Columbus, O., 18-23; Empire, Cleveland, 25-30.
Kandy Kids—Broadway, Indianapolis, 18-23; Lyric, Dayton, 25-30.
Laffin Thru 1922—Garden, Buffalo, 18-23; Majestic, Albany, 25-30.
London Gayety Girls—Folly, Baltimore, 18-23; Duquesne, Pittsburgh, 25-30.
Lid Lifters—Lyric, Dayton, O., 18-23; Lyceum, Columbus, 25-30.
Mischief Makers—New Empire, Cleveland, 18-23; Akron, O., 25-27; Fremont, 28; Elgin, 29; Sandusky, 30.
Monte Carlo Girls—Akron, O., 24-27; Elgin, 28; Sandusky, 29-30; Band Box, Cleveland, 25-30.
Pell Mell—Olympic, Star, Brooklyn, 18-23; Empire, Hoboken, 25-30.
Pepper Pot—Empire, Hoboken, 18-23; Gayety, Brooklyn, 25-30.
Pat White and His Irish Daisies—Plaza, Springfield, Mass., 18-23; Howard, Boston, 25-30.
Playmates—Open 18-23; Olympic, New York, 25-30.
Runaway Girls—Open 18-23.
Smiles and Kisses—Olympic, New York, 18-23; Star, Brooklyn, 25-30.

LETTER LIST

GENTLEMEN

Brennen, Eddie
Buchman, Bert
Collins, C. W.
Corey, Joe
Finn, James J.
Gould, Benny
Harris, Billy
Haughey, James
Kazmin, Ebony
Kelton, A
Lancaster, Blue S.
Lehrman, Chas.
Macbedon Bros.
Montrose, Bert
Marion, Sid
Norcross, Joe
Nye, Tom
Franklin
Plunkett, Cy
Powers, Tyrone
Richard, Kapua
Welch, Eddie

LADIES

Bird, Irene
Clark, F. H.
Conroy, Margaret
Cordry, Mickey
Eddy, Jane
Fischer, Betty
Flynn, Gertrude
Ford, Dolly
Garner, Ruth
Hensella, Alma
Hindson, Buddy
Miss
Horner, Genevieve
Irwin, Flo
Jenkins, Chick
Kelly, Mae
Lane, May
Livingston, Helen
Marrion, Ruby
McArty, Grace
McKin, Ruth
Merril, Alma
Moore, Ruth M.
Norman, Margie
O'Conner, Kittens
O'Neil, Peggy
Patten, Sarah
Phillips, Jackie
Powers Tyrone Mrs.
Propp, Ruth
Stodard, Marie
Sylvestre, Frances
Thorne, Buddie
White, M. Mrs.
Whitney, Val
Whitney, Billie
Wilson, Dot

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